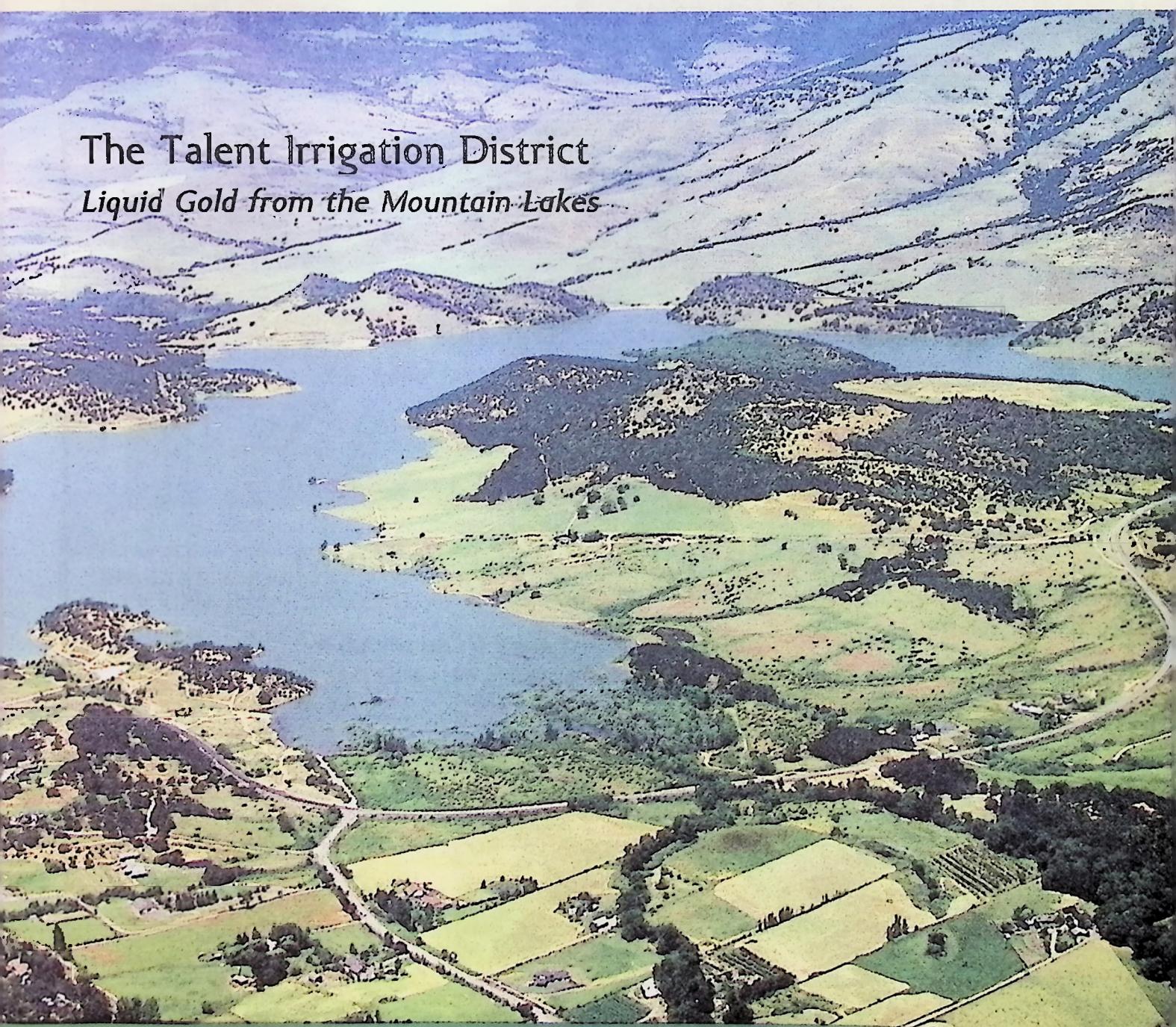


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Matthew Cmiel (b. 1989) Leaving Home, world premiere of a new work written for PACO

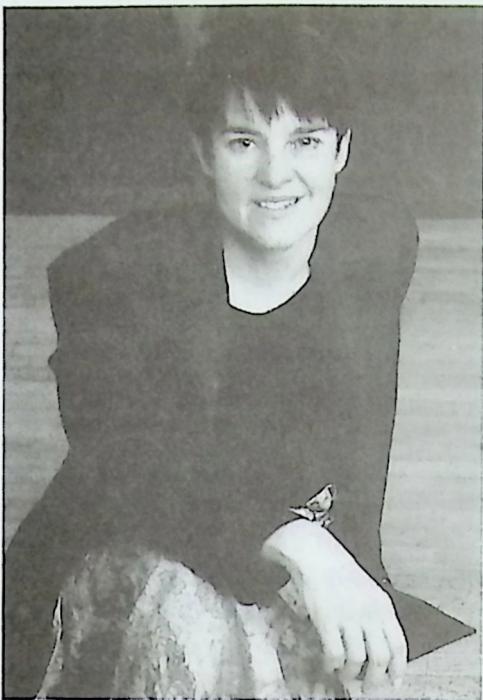
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ON THE COVER

Emigrant Lake. Notice Old Greensprings Hwy and the Old Siskiyou Hwy continue, underwater to merge at Klamath Junction.

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JEFFERSON

JUNE 2006

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John Billing's grandfather had brought black walnut and pear seeds for fruit trees across the plains and into the Valley in covered wagons, realizing that his precious cargo would change the life of this pioneering family, who planted their first orchard near Valley View Road outside of Ashland. This was the beginning of the orchards, which grew best only when guaranteed an abundant supply of water.

It was only after the driving of the Golden Spike in Ashland on December 17th, 1887 that officially opened up the transcontinental railroad, that those outside the valley got their first taste of Rogue Valley pears, peaches, plums and various other fruit that did so well in what soon became called a "banana belt." Trains could now depart with boxcars loaded with refrigerated fruit, destined for faraway markets. We walk the ditches, we use the ditches for our own irrigation purposes, we wonder at the unplanned discovery of a ditch filled to the brim with rushing water. How did these veins that bring the nourishing lifeblood to our valley floor come to be? Lance Pugh has gone to great efforts to draw us a map of the history of irrigation ditches in the Rogue Valley. Read on and appreciate every drop!



Irrigation ditch and orchard: "Floating Fruit." c.1965.

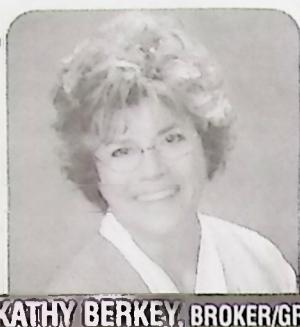
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TUNED IN

Ronald Kramer

Heroes

I was most pleasantly surprised in early April when I looked over the list of films scheduled for this year's Ashland Independent Film Festival. Notwithstanding the fact that the Festival was occurring during JPR's Spring Fund Drive, the Norman Corwin documentary, *A Note of Triumph*, was a "must see" for me. And I was not disappointed.

An Academy Award-winning documentary by filmmaker Eric Simonson, *A Note of Triumph* is a documentary homage to Norman Corwin - one of the most influential creative forces of the twentieth century who has been called "America's poet laureate of radio." The film takes its title from a legendary radio broadcast, *On a Note of Triumph*, which Corwin wrote and directed on the occasion of the Allies World War II victory in Europe, VE Day, May 8, 1945. But the film, and Corwin, are much more than that.

Corwin is now, lamentably, beyond much public attention from other than media scholars and his students at the University of Southern California (where he has taught since 1993). Well, I guess, there is one more category of Corwin enthusiasts - those still alive who remember his numerous, ground-breaking radio broadcasts over the Columbia Broadcasting System in the 1930s and 1940s. His work is, for those who were then in his audience, unforgettable.

Corwin is hard to describe. Ray Bradbury called him "The greatest director, the greatest writer, and the greatest producer in the history of radio." This film, and his radio scripts, reveal him as one of those unique souls for whom every nuance, inflection and shade of meaning of individual

words is central to his being. As a result, his words are invariably precise and uniquely effective. A radio engineering term, modulation, seems applicable to Corwin as well. He is precisely quintessentially modulated. As arguably the radio industry's most prominent and successful writer/director, he actually was a poet and often wrote in blank verse - a really remarkable statement about the radio industry in which he found his voice.

66

MORE THAN JUST ELOQUENT,
CORWIN HAS WRITTEN
EFFECTIVELY FROM A VISION
OF SOCIAL CONSCIENCE,
HUMANITARIAN COMMITMENT
AND ART - ALL MELDED, IN
CONSUMMATELY MODULATED
CORWIN FASHION - INTO A
BODY OF WORK WHICH IS BOTH
BREATHTAKING, MOVING AND
FRESH.

ment pressed him for the title of an unwritten program scheduled for the approaching holiday season, he tossed one out without much thought - "The Plot To Overthrow Christmas" - and then had to figure out how to write a script that matched the title. The light-hearted result was a radio classic, in verse, which told the story of some of history's most infamous villains attempting to eliminate the Christmas season because it promoted too much good will. In later years he re-did the program as a television special on Los Angeles' public television station, KCET, to demonstrate how a radio drama was performed. For many years when teaching radio production and directing, I used that program to illustrate the techniques of their best teacher. Indeed, when I was myself directing for the ABC Radio network and other radio assignments, it was the pic-

ture of Corwin directing in a CBS control room that was always in my mind's eye.

Corwin was the principal force on the Columbia Workshop (later the CBS Radio Workshop) of which "Twenty-Six By Corwin" was but one half-season. It was a time when a great network like CBS thought it important to dedicate, in prime time, a half hour each week to exploratory radio - all offered without sponsorship. Corwin was one of CBS' most important assets. He was chosen by all, including President Roosevelt, to celebrate VE-Day with "On A Note of Triumph" just as he had "opened" World War II with "We Hold These Truths" - a four-network dramatization of the Bill of Rights.

Shortly after CBS's broadcast of "On a Note of Triumph," the network terminated Corwin. It had no further place for him and such noncommercial efforts.

Corwin's scripts included "My Client Curley" (a story about a caterpillar in show business), "They Fly Through the Air," (a biting reaction to the reported exultation of Benito Mussolini's son, a pilot who dropped bombs on cities during the Spanish Civil War and then gave a cruel and callous account of the experience), "The Odyssey of Runyon Jones" (about a boy who is accidentally killed and his confusion upon seeking to enter heaven), "Sandburg" (Corwin's homage to the great poet), "The Long Name None Could Spell" (the story of a Czech town during the war) and a dazzling host of other highly diverse topics. When he was running over-budget near the end of his 1939 twenty-six week series, he wrote "A Soliloquy to Balance the Budget" - a one-person *tour de force*, written for House Jameson, which achieved both its artistic and financial objectives.

Corwin was often a bit playful about his chosen medium. His "Radio Primer" poked gentle fun (in verse) at the industry as did "Seems Radio is Here to Stay." (He did the same for the motion picture industry in "Movie Primer.") But his "Tapestry for Radio" - a sonic poem to New York, was a sensitive, admiring exploration of radio's unique capacity to explore our world.

The great stars of the day worked on Corwin programs for scale just to be part of the man's canon. It is a magic which still captivates. Academy Award-winning filmmaker Robert Altman appears in the film documentary to pay tribute to the importance of Corwin's work: "Anything I know about drama today CONTINUED ON PG 15

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JEFFERSON ALMANAC

John Darling

We Have the Best Imaginary Friend

Hiking up White Rabbit trail with my daughter, who at 18 finally likes to hike, and I stop to catch my breath with a guy who just moved to Ashland from New York. He says he made the decision by reading the bumper stickers here — and there were lots trashing the prez and his war, so he felt at home here.

Interviewing former Ashland Mayor Cathy Shaw, she says Democrats live in Ashland way out of proportion to the rest of the region, and it's sad that people are actually moving to places where they can be comfortably polarized among "our kind" of people.

On this same story, about the passing of conservative, white, elder, ex-Mayor Gordon Medaris, I'm talking to Pat Acklin who in those long-gone days of the eighties, was a very left-leaning, earth-friendly young councilwoman and she says, hey, Gordon and I got along great and could work on a common vision and that's not here today. Even within Ashland, it's polarized.

Reviewing books for the *Sentient Times*, I'm reading *Crashing the Gates*, by Armstrong and Zuniga, which envisions calling for Democrats to break their addiction to a set of polarizing issues, like gay rights, environment, choice — and get back in the mainstream where we were, geez, when was the last time? Must be early sixties with JFK. But even with critical issues, where you'd think we'd all have a lot in common — education, health care — it's viciously polarized.

We really shouldn't call them left and right wing anymore, but north and south pole.

I seek refuge in the Bean with an Americano, but someone left the Chronicle op-ed page and here's someone as conservative as Pat Buchanan lashing Bush for his seemingly certain war plans against Iran, using the same bogus pretext he used in Iraq, about WMDs — and how he defies the Constitution by both declaring war and waging it. The House, you'll recall, has the war powers.

But no one cares about that outrage or any other — that's what James Spader pleads to the jury on ABC's *Boston Legal*, defending a young woman who withheld taxes to protest the war. Ok, well, actually a lot of people care. If you surf pollingreport.com, which shows all the polls, you see 55 percent say Iraq wasn't worth it and 35 percent say it was. But it's not registering on the R-controlled Congress or White House.

You also see that for the next president, 70 percent of people want policies different from the present one. You note that Hillary, though more people dislike her than any candidate, is way ahead of any Democrat — and that the R's love center-right Giuliani and McCain for prez.

What does all this say? Methinks that Americans are conservative but are tired of polarities — and we long for the center-left vision of schools, health care and environment that work for everyone, as well as a stop of the upward drain of wealth to the wealthy. While we're at it, let's break the stranglehold of corporate America on Congress and federal agencies. I mean, they've had their orgy of profits in the last six years.

Meanwhile gas prices go to new highs, but polls show people unable to muster much outrage about it — only 23 percent say it's a severe hardship. Huge numbers, in the 75-80 range, however, support alternate vehicle fuels, wind and solar, stricter greenhouse gas and emissions standards. And more of us say the environment should be given priority than those who say energy production should. But what will they say when gas doubles?

So, this young woman with small child — the cousin of an old friend — asks about putting up her dome on my back 40. But what about energy, says I. She has a solar panel that runs her lights — and she uses an ice chest and a bike. And lots of quilts.

I ask if she wants a ride (uphill) with her bike on my rack. Nah, she says, I'm strong. I

can see she is. Her cheeks are rosy and eyes clear — and, I say to myself, this is the woman of the future, living lightly on land no one's using, capturing sun no one's using, vegetarian, not asking the Amazon Basin to support millions of cows for our dinner table. She's free. She certainly never sat down with a table full of mortgage and property tax forms and never will. She clearly does it, not to save energy or lessen pollution, but because she's more alive in this balance and using her body instead of \$75 a barrel oil from those places we're going to attack because they might make weapons to defend themselves against people who want their soon-to-be exhausted fossil fuels.

Her lifestyle has a lot in common with that of pioneers, whose old homes I love doing stories on. Writing about the Giles Wells house across from the golf course in Ashland, I get to touch the old stones laid down for a foundation 145 years ago and, digging in the archival material, learn the sad story of their grandson, only 12, who got tossed from his horse into the mud and died there. His grave is across the highway, behind the fourth green. In the 1850s, a guy showed up at their house, then a cabin, mauled horribly by a grizzly. They didn't fly him to the Health Sciences University in Portland. He lay there getting fed oatmeal and tea and having his wounds cleaned, then in six weeks hobbled away to get on with life.

Then I catch *United 93*, the movie, whose ending everyone sadly knows, of the 9/11 jet that didn't hit its target and how passengers rushed the fanatic hijackers who were shouting and praying to their god while the passengers were doing the same to a slightly different one for the opposite reasons — and I'm put in mind of that quote from Palestinian Liberation chief Arafat, (better not say where it's posted cuz it's a tax-supported public school classroom) — "You're basically killing each other to see who's got the better imaginary friend."

In *The New Yorker*, Seymour Hersch writes that our "decider" (the prez actually called himself that recently, in case you've lost your capacity for dumbfounderment), plans to leave an Iran victory as his legacy. Like the middle school teacher in Ferris Bueller, speaking to his zonked out students, I rise to say, Why is this a bad idea? Anyone want to comment? Anyone? ■

John Darling is an Ashland writer and counselor — jdarling@jeffnet.org

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JEFFERSON PERSPECTIVE

Russell Sadler

Connection vs. Control: The Roots of Our Cultural Anxiety

We are, we are told, a deeply polarized country. We are polarized between Republicans and Democrats, liberals and conservatives, moral fundamentalists and immoral secularists, red states and blue states, patriots and America-haters. This analysis, however, is misleading because it is so narrow it deliberately ignores a third or more of the adult population.

Neither the Republican or Democratic parties are majority parties anymore. Less than a third of registered voters are willing to admit they are Republicans. Slightly more than a third of registered voters are willing to admit they are Democrats.

More seriously, somewhere between one-third and one-half of eligible voters no longer bother to register to vote — not because they are apathetic, but because they feel, with some justice, that no one listens to them and their votes don't count.

So this "polarization" the chattering classes wring their hands about is limited to about half, perhaps two-thirds, the adult population that remains politically engaged. That is hardly the polarization of an entire society.

Yet there is clear evidence we are divided far beyond our politics. The fake "Culture War" contrived by self-described Conservative politicians is clearly touching deep cultural divisions that transcend our politics.

So what is causing our deep cultural anxieties if it's not politics?

The unprecedented, unrelenting pace of change over the last 50 years is almost as significant as the changes themselves.

Computers, email and cell phones free children from their parents' control at earlier ages. Women are no longer economically dominated by husbands. The changing role of minorities and women threatens those who once controlled them. The findings of science and medicine threaten long-held customs and beliefs. The decline of the nuclear family threatens the bedrock faith of certain religious sects.

Why rely literally on the sacred texts of people who thought the world was flat or slavery a normal state when satellite photos and our own civil documents tell us otherwise?

Why buy goods or food from your own country when workers in other countries can provide them more cheaply? Why worry about making things when your country is so good at financing things and selling them instead?

With all the anchors up or dragging, the ship of state is adrift. Facing this unprecedented rate of social change, we are taxing our ability to adapt.

It is the way we choose to respond to these challenges that is dividing us. We are dividing into two cultures — the Control Culture and the Connecting Culture.

The Control Culture expects to gain control over Nature, over other people, over feelings. Control culture tends to be a warrior culture — belligerent, competitive, macho — and tends to be authoritarian with an emphasis on keeping people in line. To keep us in line, Control Culture erects walls, barriers and compartments where individuals are expected to fit in rigid hierarchies.

Connecting Culture expects to bring down walls and barriers in an effort to bring

people, cultures and ideas into relationship with everything else. It is a movement from segregation to integration, authoritarianism to democracy, from World Wars to European Union, from national economies to global economies. Once rigid boundaries are falling everywhere. It is disconcerting, even threatening. It is not a predictable process, nor is it limited to America. A wall comes down in Berlin, a wall goes up on the U.S. - Mexico border.

This is not a conflict between religions, nations, the left and the right. If you look closely at the news, you will find this conflict in many nations. There is a fundamentalist movement in nearly every religious tradition. Old cultural traditions do not die without a fierce fight. And that is what divides us.

This notion is not original with me. This column liberally paraphrases the work of sociologist Philip Slater. In a 1964 article entitled "Democracy Is Inevitable," Slater and sociologist Warren Bennis argued that societies, corporations, even nations become unmanageable under hierarchical command systems as they get larger and more complex. The spread of democracy as a form of the sharing power and information — The Connecting Culture — is inevitable because it is the most efficient way of organizing human relationships in conditions of constant change. Slater and Bennis went on to predict the fall of the Soviet Union before anyone else.

Slater's recent article, "Why America is Polarized" is available at his website: www.philipslater.com

I'll leave the reader to determine which politicians and organizations are part of the Control Culture or Connecting Culture. My point is that politicians are caught up in the transition as much as nonpolitical institutions. Politics is not the cause of our polarization. Politics simply reflects — with immature viciousness — a larger cultural polarization between the Control Culture and the Connecting Culture that is spreading around the world during the last 50 years. Any real solutions to the cultural problems that trouble us must transcend politics as well. IM

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.



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The Talent Irrigation District: Liquid Gold from the Mountain Lakes

By Lance Pugh



The Unseen Emigrant Lake Dam. PHOTO COURTESY OF THE BUREAU OF RECLAMATION

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It has allowed our orchards to flourish when they might have withered.

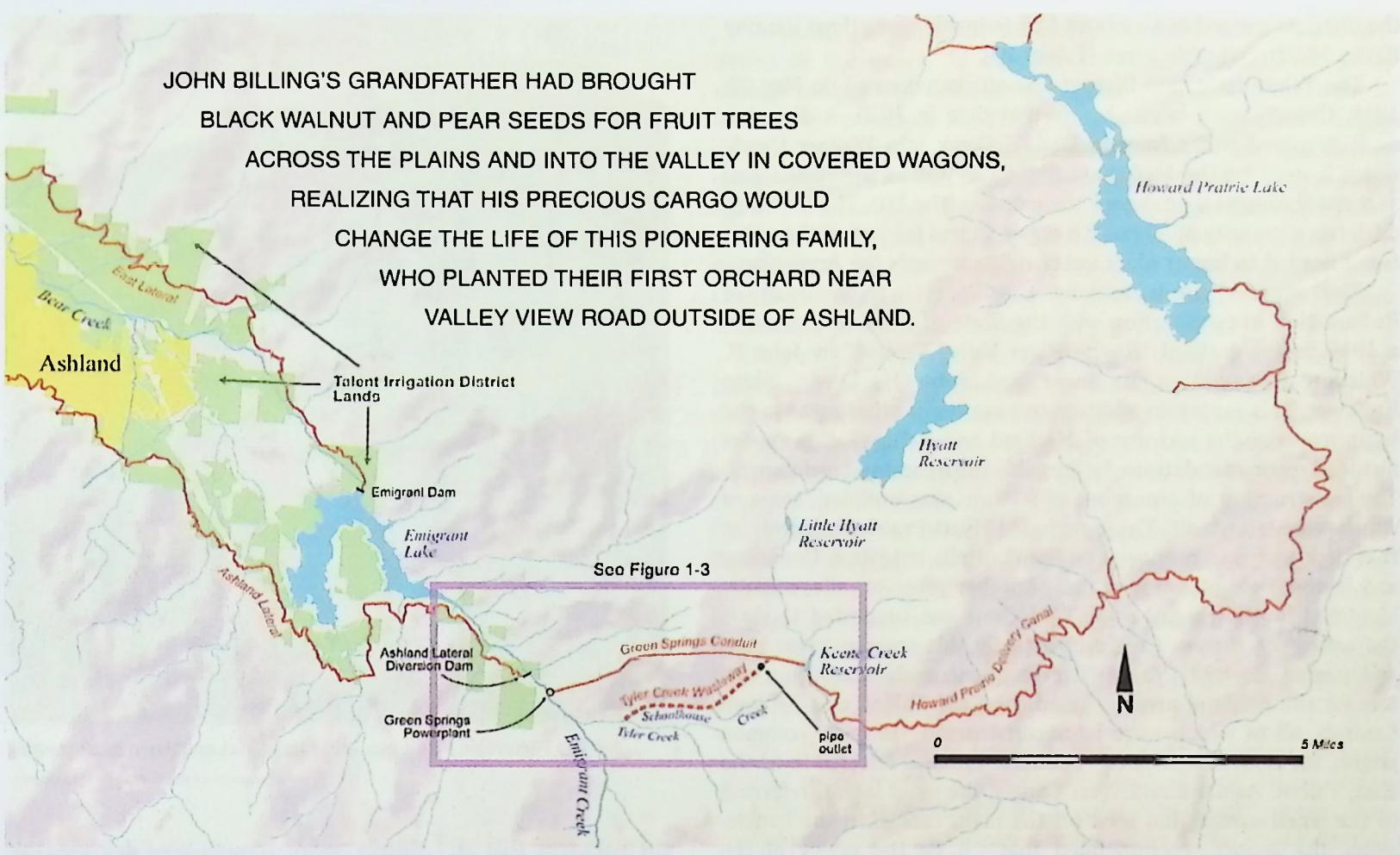
Occasionally a cow floats by . . .

In the fall of 1973 I found myself in the mountains north of Hwy 66 some miles away from Howard Prairie Reservoir, enjoying a crisp morning exploring some logging roads. In the distance I spotted a cow bleating and bawling into a concrete lined canal. I parked and walked closer to see and hear an emergency in the making: her calf had fallen into the watercourse and was rapidly losing strength in the cold, rushing water. In a few minutes the calf seemed destined to drown and be swept downstream, unhindered by the bellowed wails of lament. Action was required.

In my only effort that comes close to anything cowboy, I grabbed a hundred foot loop of coiled rope from the back of my truck and ran water-ward. I had thought previously to tie the only knot in my repertoire, a simple bowline, at the action end of the coil, which made things simple as I opened an ample noose and over handed it toward the crying calf. It was like throwing a strike your first time on the mound, for the rope landed amply around the little guy's neck, gave purchase and shortly allowed the wobbly-legged waterlogged bovine bounce back from a wet bout with certain death and into the loving warm tongue of his large mom.

As the reunited two exchanged warmth, mouthing and mooing, they gained physical

JOHN BILLING'S GRANDFATHER HAD BROUGHT
BLACK WALNUT AND PEAR SEEDS FOR FRUIT TREES
ACROSS THE PLAINS AND INTO THE VALLEY IN COVERED WAGONS,
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WHO PLANTED THEIR FIRST ORCHARD NEAR
VALLEY VIEW ROAD OUTSIDE OF ASHLAND.



TALENT IRRIGATION DISTRICT RESOURCE MAP. COURTESY OF THE BUREAU OF RECLAMATION.

and emotional strength, leading to an eventual departure with a calf being licked forward by a doting mom. Steam rolled off the calf as the morning filled with cattle prater as they walked into a sunny clearing and a morning of hope.

I went back to the truck and opened my lunch, suddenly hungry from the unplanned adventure. I chewed on a pear while thinking of the watery rescue. Then it hit me: why was there a concrete canal in the middle of the high woods in Southern Oregon? It took a while, but the answer came to this one-time wrangler's proud rescue scene within a mystery mountain canal...a revelation that was transplanted through my palate as I savored the pear that I had brought from the fertile Bear Creek Valley below. In my rush of catharsis I accidentally knocked the pear core into the canal as I rose to leave. I watched it rapidly float away and was glad it wasn't the calf.

John Billing's grandfather had brought black walnut and pear seeds for fruit trees across the plains and into the Valley in covered wagons, realizing that his precious cargo would change the life of this pioneering family, who planted their first orchard near Valley View Road outside of Ashland. This was the beginning of the orchards, which grew best only when guaranteed an abundant supply of water.

It was only after the driving of the Golden Spike in Ashland on December 17th, 1887 that officially opened up the transcontinental railroad, that those outside the valley got their first taste of Rogue Valley pears, peaches, plums and various other fruit that

IT TAKES A KEEN SENSE OF
OBSERVATION, BINOCULARS,
A WATER WITCH AND A CAMEL'S
NOSE TO REALIZE THAT SO
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UNSEEN, ACROSS THE VALLEY.

did so well in what soon became called a "banana belt." Trains could now depart with boxcars loaded with refrigerated fruit, destined for faraway markets.

The first commercial fruit orchard was established outside of Medford in 1885 by J. H. Stewart, a nurseryman, and his friend, J. D. Whitman. By 1890 the two were exporting fruit from the first packing plant in Medford

The reputation of the area's fine produce quickly spread and in 1891 fruit from the Valley was being delivered to Colorado, Idaho, Montana, Utah, Washington, and as far away as New York and even Australia. Until the opening of new markets, apples had been the leading fruit in the valley. With the entry of the railroad, the outside demand for peaches and pears sparked the planting of these as well as other fruits. Soon cherries, plums, apricots, grapes, prunes, and a variety of berries would be added to the abundant cornucopia that was available for shipping.

In the upper valley, around Ashland, fruit growing rapidly became a lucrative venture until the economy took a dive in 1910. It was then that the fruit growers fully understood that they couldn't depend on the vagaries of nature to ensure an adequate water supply at all times and during every season.

Man, once again, set forth to bend nature to his needs. Seven Irrigation Districts (ID) were established in Jackson and Josephine counties: Talent ID (1916), Medford ID (1917), Grants Pass ID (1916), Eagle Point (1915), Gold Hill ID (1918) Fort Vannoy ID (1921) and Rogue River Valley ID (1929). As of 1987

the districts ranged in size from 825 irrigable acres (Fort Vannoy ID) to 16,910 irrigable acres (Talent ID).

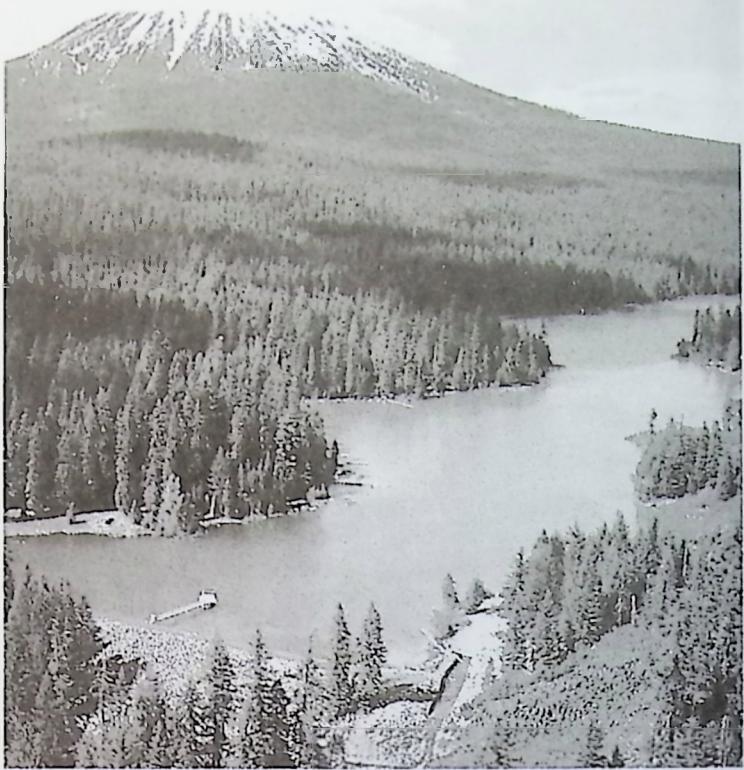
The Talent Irrigation District was officially formed on May 22, 1916, though work began before that date in 1915. A diversion ditch re-routed water from McDonald Creek into Wagner Creek, which is used for the McDonald System as well as the West Canal as it ran through talent, hence the name for the TID. The diversion ditch has a capacity of 30 cubic feet per second (cfs) when the water is not needed to honor older water rights towards the Applegate.

The studies conducted by the Federal Department of Reclamation in cooperation with the State of Oregon resulted in a 1916 report entitled "Rogue River Valley Project" by John R. Whistler, Reclamation Engineer and John H. Lewis, State Engineer. This report, in addition to a survey of other areas in the basin, covered the vicinity of Medford and Ashland. The report included recommendations for possible future water development. The construction of a number of features was outlined, some of which were later built. These included Hyatt Prairie Reservoir, at that time a project proposed by the Foothills Irrigation Company, and in the early planning stages. Another reservoir site, initially identified by the Engineer, V. T. McCray, was suggested to store the waters of Beaver Creek. Eventually this reservoir was built and named Howard Prairie. The recommended distribution system for the Ashland area included the East, Talent, and Ashland Laterals, all of which were later constructed. (In more common jargon, the above-mentioned "Laterals" are now referred to as the East, Talent, Ashland and West Canals, the word lateral referring to the small canals that feed off the main canals. In the conclusions, the report recommended that, "it be the policy of the United States and the State to consider the Rogue River Valley Project an immediate possibility." It would be another few decades, however, before Reclamation became involved again.

Construction of the East Lateral was awarded on March 14, 1922. Construction of the Ashland Lateral, diverting from Sampson Creek at Songer Gap and extending north up to Ashland along the west side, was started in 1922. The West Lateral, which takes out of the East Lateral and crosses Bear Creek in a siphon, was at least partially completed by 1924. Also by then, 11,500 acres were being assessed for irrigation water

The next major construction was Emigrant Dam located south of Ashland on Emigrant Creek, a tributary of Bear Creek. A contract for the project was awarded in April 1924. When completed, the 110-foot high concrete thin-arch dam created a reservoir with a capacity of 8,500 acre-feet and flooded a maximum of 230 acres. Emigrant Creek and Hill Creek Siphons (on the Ashland Lateral) were started in August 1924 and the steel siphon at Billings Hill, 6,730 feet long, was placed in 1927. The latter siphon conveys water to the West Lateral. To pay for the construction of their facilities, TID sold three issues of bonds between 1919 and 1927 for a total of \$1,235,000.

The Great Depression and a harsh freeze in 1934 contributed to some very challenging times in the fruit industry, though Harry and David Holmes began their mail order business of fruit



TID Reservoir. Fish Lake with Mount McLoughlin in background.

PHOTO COURTESY OF THE BUREAU OF RECLAMATION

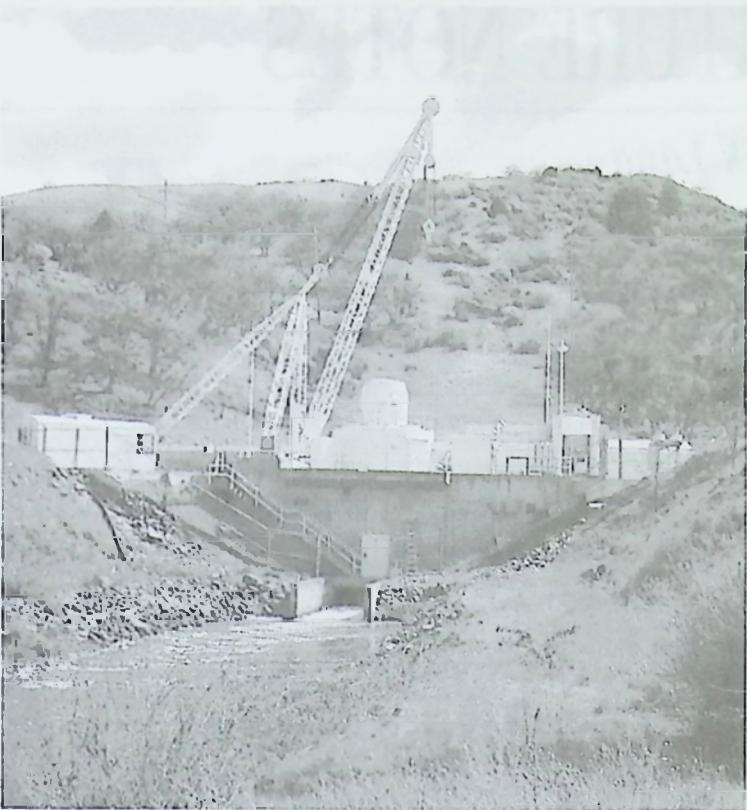
gift packages that still thrives today, though now delivered by truck and airplane, as time is still of the essence.

During the 1940's the population of the area grew significantly and competing interests for the use of limited resources emerged. These diverse interests included irrigation, power production, flood control, and sport fishing. This resulted in publication of a report in 1948 by Reclamation titled "Alternative Plans for Development of the Water Resources of the Rogue River Basin". In the document, two alternative plans were presented that attempted to optimize the land and water resources of the basin in accordance with the area interests expressed. The report was produced prior to a public meeting held in Medford on June 8 and 9, 1948 to solicit input. At the meeting, residents indicated an overwhelming support for Plan A, which was designed for power production, flood control, and complete irrigation development at the least

cost. Included was the proposed construction of Lewis Dam on the Rogue River. Plan B included the same irrigation benefits with no dam and less power development. This was the variation that was favored by fishing and recreational interests. The fishermen set the hook and reeled in Plan B.

In 1958 construction began to heighten the dam and increase the storage capacity of Emigrant Lake from 8,500 acre feet to its current level of 40,500 acre feet. By 1960 the reservoir was ready and Klamath Junction was swimming with the fish.

I recently spent a few days camping in my Airstream trailer at



Greensprings Power Plant. PHOTO BY LANCE PUGH

Emigrant Lake. I went on a twenty-minute hike and got a view of the main dam, which the public cannot see unless in a boat or airplane, never realizing until then that the earth-filled dam on the way into the park was something added in 1960 to expand the capacity of the reservoir. The old road to Klamath Junction used to run under where that dam is currently.

I thought of the principal features of the Talent Irrigation District that include Howard Prairie Dam, Howard Prairie Collection System and Delivery Canal (60 cfs), Keene Creek Dam, Green Springs Conduit, Green Springs Powerplant, the enlarged Emigrant Dam and Lake, and later Agate Dam and Reservoir.

Water from Keene Creek Dam, just over the summit of the Greensprings, goes west in a tunnel, then drops down to power the turbines at the Greensprings Power Plant on Buckhorn Road, which produces 16,000 kilowatts of power. At the top of this conduit sits a large surge tank that acts like a pressure release valve to prevent a conduit collapse. One hundred yards downstream the discharge from the hydroelectric process enters Emigrant Creek, then another hundred yards later is able to be partially diverted to the Ashland Canal or stored in Emigrant Reservoir for diversion to the East, West or Talent Canals.

Water is released from the Emigrant Creek Dam into the East Canal at up to 132 cfs until it meets a 6800 foot siphon, which diverts a portion through a 30 inch pipe which runs under the freeway and up to Ashland Mine Road in Ashland and creates the headworks of the West Canal. Water from Emigrant Lake Dam can also be released into Emigrant Creek for service to the Talent Canal and other downstream irrigation districts.

It takes a keen sense of observation, binoculars, a water witch and a camel's nose to realize that so much water has run, unseen, across the Valley. I preferred to use a map, as I had a cold at the time.

In reality the buried siphon is a harbinger of the future of irrigation in the valley. As demand for water continues to grow, though today's new orchards are called subdivisions, thought is being given to enclose the TID system in pipe, as up to 25% of the water is lost through seepage and evaporation. I like the idea of more water, but we can't pack excess pairs of people in gift packages for international delivery, as we do the fruit baskets. At some point the developers will give us their final gift, that being their departure in search of virgin territory to build housing. Given Global Warming and the price of Real Estate I would suggest somewhere underwater...maybe Klamath Junction?

Just as I was starting to understand things I went into my trailer and pulled up, through my broadband satellite Internet connection some more information, giving the history about how the TID feeds into two other Irrigation Districts in Medford. I read until my eyes resembled two red plums and learned that supplemental water for the Medford and Rogue River Valley Irrigation Districts is diverted through the facilities of the Talent Irrigation District, which adjoins the Medford Irrigation District on the southeast. The Medford Irrigation District diverts its supplemental water at Phoenix Diversion Dam, and the Rogue River Valley Irrigation District diverts its share from a newly reconstructed Jackson Street Diversion Dam at Medford, Oregon. For the time being, that is as downstream as I wanted to go.

"To supply water to lands in the Talent Irrigation District and supplemental water to the Medford and Rogue River Valley Irrigation Districts, a collection canal system has been constructed to divert surplus flows of the South Fork of Little Butte Creek through a tunnel beneath the Cascade Divide from the Rogue River Basin to Howard Prairie Lake in the Klamath River Basin. Howard Prairie Dam stores collection canal diversions and Beaver Creek runoff. Howard Prairie delivery canal conveys the water from the storage reservoir to Keene Creek Regulating Reservoir, which also regulates releases from Hyatt Reservoir. Water from Soda and Little Beaver Creeks is diverted into the delivery canal by Soda Creek Diversion Dam and Little Beaver Creek Diversion Dam. From Keene Creek Reservoir, a tunnel and conduit carry the water across the Cascade Divide and down to Green Springs Powerplant on Emigrant Creek. Emigrant Dam reregulates powerplant discharges for irrigation. Storage in Agate Reservoir on Dry Creek is enhanced by diverting water from Antelope Creek and Little Butte Creek." (Bureau of Reclamation Website).

Now abundantly confused I wandered outside, there to catch sight of something bobbing near a boat loading dock. It looked strange and lopsided, so I grabbed my stabilizing binoculars and locked on the object.

It was a core of a mostly eaten pear.

Looks like I beat it down from the mountains by at least 30 years and hundreds of hamburgers. I waded in, got the remnant, and with a lobbing arch tossed it into a trash can, closing the loop on the calf in the canal story. IM

Special thanks to TID for historical information, Bureau of Reclamation for use of photos.

A Nature Notes S A M P L E R



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NATURE NOTES

Frank Lang

Solstice 2005

Last year, Nature Notes celebrated the Summer Solstice at a labyrinth on the shortest night of the year. There were lots of other folks there, who, knowingly or not, were taking part in an ancient human activity, the recognition of significant astrophysical events. There were drummers drumming to set the mood for some. A few gyrated around the labyrinth with reserved abandon. Nature Notes, truly reserved person that he is, waited till it was darker and quieter for his walk.

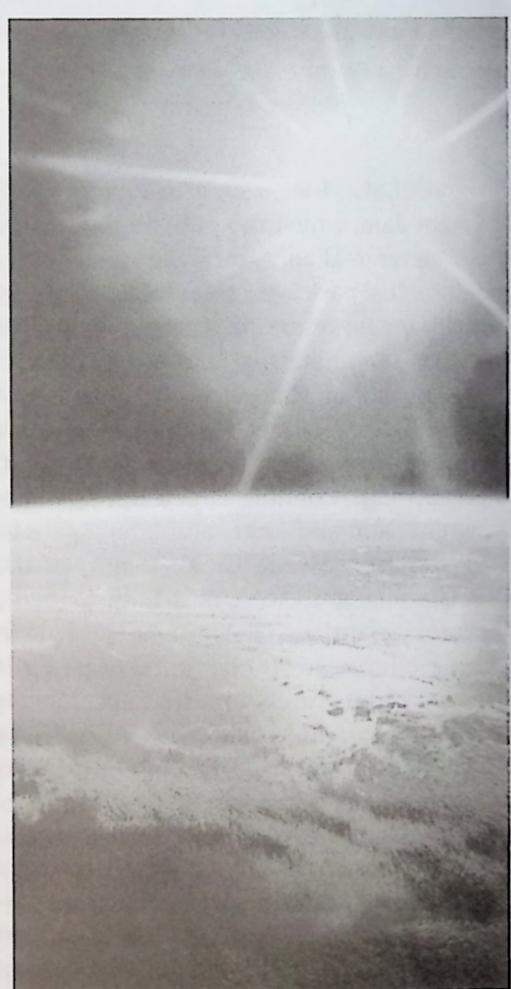
Inside three learned folks told us about the astronomy behind the change of seasons, as the sun appears to move mysteriously from north to south and back again, year after year and the significance and traditions of solstice celebrations. What we didn't hear about was the power and influence of shortening days and lengthening nights, or the opposite depending on the season, on plants and animals.

In plants, for example, seasonal time of flowering is controlled by intricate biochemical changes in plant metabolism related to day length or more properly night length. Some plants flower best when days are short, some when days are longer, some just don't care.

Animals have circadian rhythms; internal changes in gene activity, biochemistry, physiology, and behavior that wax and wane through the cycle of day and night. The relative length of light and dark over the year and the 24-hour cycle of day and night influences seasonal and daily physiological processes in a number of species. Wakefulness, blood pressure, urine production, body temperature, and hormone levels are all under the control of circadian rhythms. Occasionally things get out of whack and our mental and physical health can be affected. Jet lag is a well-known human example.

Try as he might, Nature Notes could not discern any circadian rhythm in the pounding, pulsing beat of the assembled drummers. Latin, yes. African, yes.

Circadian, no, although he is sure they were operating at a quieter level. ■



June 21st heralds the beginning of summer in the northern hemisphere and simultaneously marks the beginning of winter in the southern hemisphere. In 2006, the solstice begins June 21st at 8:26 a.m. EDT.

The Palo Alto Chamber Orchestra

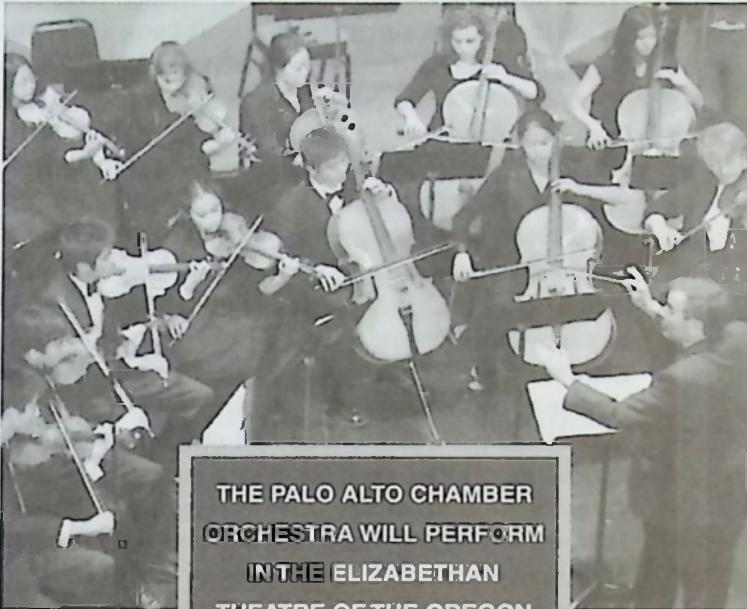
Yesterday, Today and Tomorrow

By Margie Daly

What comes to mind when you hear a stirring symphony by Mozart and suddenly realize that the composer was but a teenager? If you are like me, you are awed by the composer's prodigious gift, or perhaps you are inspired by a commitment to excellence in one so young, while at the same time transfixed by the exquisite quality of the music. Now, imagine you are listening to a lively ensemble comprised of teens themselves, performing this music with finely honed technique, grace and vigor, and you approach the wonder of the Palo Alto Chamber Orchestra, under the direction of Benjamin Simon, in concert at the OSF on June 26.

Mozart was already an experienced composer when he wrote the *Symphony No. 19 in A Major* at the age of eighteen. In honor of the composer's 250th anniversary year, the orchestra will perform this inspiring work plus the *Horn Concerto No. 4 in E flat* with noted San Francisco Bay Area soloist Alicia Telford. In addition to the two Mozart masterpieces, the program features the timeless music of J.S. Bach. Three PACO violin virtuosos, each fifteen years of age, will doubtless breathe new life and passion into the *Concerto for Three Violins in D Major*.

Founded in 1966 by violinist and conductor, William Whitson, the Palo Alto Chamber Orchestra (PACO) is an award-winning youth chamber orchestra for string musicians of high school age and younger. Five orchestra levels encourage players to start at a young age and advance through the levels as their music training progresses. In 39 years PACO has graduated well over 500 students, most of whom have continued in music in some capacity, and many of whom have become local, national and even international-



THE PALO ALTO CHAMBER
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ly acclaimed musicians and teachers. For over half of its 40-year history, the PACO has culminated its season with a performance in the Elizabethan Theatre of the Oregon Shakespeare Festival, a wonderful venue for chamber music on a summer evening.

What sets PACO apart from other youth orchestras? An emphasis on chamber music lies

at the core of its educational success. Each member participates in a smaller ensemble such as a string quartet, periodically receiving coaching from top notch performing artists, but mostly just for fun. Violinist Holly Barnes (PACO '76) reminisces, "After the day's activities we would frequently get together in the evening and read quartets. One evening we read Schubert's 'Death and the Maiden'. I thought it was the most fantastic piece of chamber music I had ever heard. I immediately made plans to learn and

perform the entire piece. It was at one of these sessions that I discovered how much I truly loved being a musician. Sharing this literature with some of my closest friends was one of the most profound experiences of my life."

Although PACO has certainly grown and changed from the small ensemble that began rehearsing in Mr. Whitson's Palo Alto living room, its core values have not. In a letter from the late William Whitson to members of PACO upon its founding in 1966, he wrote, "If you do not intensely love music, your instrument, and the great genius of the past that presented such a heritage, you should not perform. Your first responsibility lies with your own critical development of technique and musicianship; the next with the great composers of the past and their magnificent efforts; and finally, with your honest efforts toward performance. With these purposes in mind, and due to its size and flexibility, this group is capable of

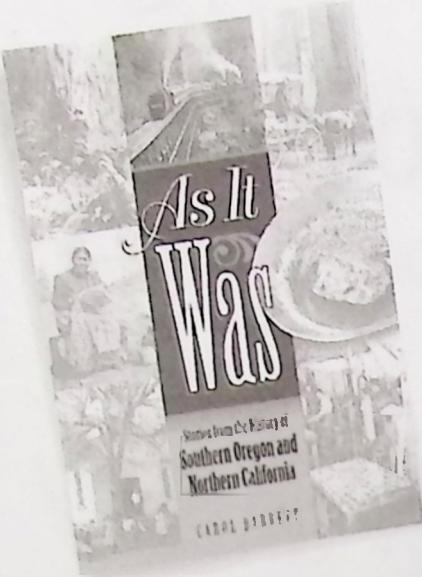
CONTINUED ON PAGE 15



INSIDE THE BOX

Scott Dewing

Gesturing Toward the Future



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

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In the future, we may all be resembling Michael Jackson. Not in a freaky botched-plastic-surgery-nose kind of way or a "Hi, want-to-come-have-a-sleepover-at-my-ranch?" sort of way. Nothing creepy like that. But we'll probably all be wearing The Glove. Yes, in the future—shall we go with 2020?—we'll probably all be sporting a single glove at work and perhaps at home too. Like MJ, some of us may choose to wear a white, sequined glove just to show everyone how BAD we are. Others of us may be more in touch with the Dark Side and choose a black glove and insist that our friends call us "Darth". While yet others of us will go for the designer gloves. As for me, I'm envisioning a SpongeBob SquarePants glove that will match my designer swim trunks.

Anyway, whatever type of glove we choose, it'll be for interacting with our computers like Tom Cruise in the 2002 sci-fi drama *Minority Report*. In that movie, Cruise plays the role of John Anderton, the chief of the "Department of Pre-Crime" (or DOPC). The year is 2054, and through the freakish precognition abilities of three half-naked women who float on their backs in a giant bathtub, all homicides in the Washington, D.C. have been solved the past six years. The half-naked babes in the bathtub are called "precogs" and together they can see a violent crime *before* it's committed. Once the would-be murderer has been identified, a posse from the DOPC goes and snatches him up to be inducted into the "Hall of Containment".

You've probably already seen the movie, so I'll spare you the plot and get to the cool stuff: Tom Cruise wearing a black "data glove" that he uses to access, zoom in, manipulate and literally push around data on the DOPC supercomputer.

Steven Spielberg didn't come up with the idea of gesture recognition as a means of a user interface with a computer system.

In 1999, he met with fifteen "future" experts selected by Global Business Network's chairman Peter Schwartz to brainstorm what the world would be like in 2054. Among other ideas, this panel of futurists discussed the "data glove" that Cruise used in combination with specific body gestures to move data around on several wall-sized computer screens.

Technically speaking a data glove is a haptic device. Haptics refers to the science of applying tactile sensation to human interaction with computers. A haptic device is one that involves physical contact between the computer and the user, usually through an input/output device, such as a data glove, that senses the body's movements. By using haptic devices, a user is able input information into the computer system as well as receive information from the computer in the form of a felt sensation on some part of the body. (And yes, the online porn industry is very keen on the development and improvement of this technology.)

Gesture recognition is a bit different from a haptic interface. According to the definition at webopedia.com, gesture recognition is an interface with computers using gestures of the human body, typically hand movements. In gesture recognition technology, a camera reads the movements of the human body and communicates the data to a computer that uses the gestures as input to control devices or applications. In addition to hand and body movement, gesture recognition technology also can be used to read facial and speech expressions and eye movements.

Last year, defense contractor Raytheon began working on a computer interface similar to the one simulated in *Minority Report*. In bringing this movie special effect to the real world of military intelligence interpretation, Raytheon reportedly has employed John Underkoffler, an MIT

Media Lab veteran and technical advisor for *Minority Report*. The system under development at Raytheon utilizes a pair of reflective gloves that allows users to manipulate images projected on a panoramic screen. A mounted camera keeps track of hand movements and a computer interprets gestures. According to media reports, Raytheon plans to offer the technology as a way to sort through large amounts of satellite imagery and intelligence data.

With the incredible volumes of data being generated and stored every moment of every day, there's plenty of opportunity for non-military applications. We are quickly approaching a point where our traditional "human interface devices", such as the aging keyboard/mouse combo, will become inefficient for interacting with computer systems—especially large distributed systems like the Internet. Together, gesture recognition and data gloves could prove to be useful tools for human beings to interact with computer systems, moving around and diving through mountains of data that will become so complex and deep that we'll eventually need to come up with a whole new symbolic representation system. We'll need to develop a deep understanding of these symbols, which we'll move about, toss aside and combine to form new unique combinations of data that may eventually need their own symbols. Some might call the symbols "hieroglyphs" or "pictograms" others might refer to them as "mathematics". They will be simple representations of complex ideas—a *metadata* floating atop a deep ocean of sub-data.

Meanwhile, I hope we won't have to wait 20 years for a replacement to the chunky keyboard/mouse input system and the dullness of "windows" on our "desktops" and the tediousness of clicking through pages and pages of Google search results. Until then, glove or no glove, I'm sure there's at least one simple gesture—a single finger—that some users will continue to wag at their computers when they're frustrated.

■■■

Scott Dewing is a technology consultant, analyst and writer who lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns are available at his digitally organic website, www.insidethebox.org.

PALO ALTO

From p. 13

almost anything it intends. However, I hasten to insert that such a musical venture is only as good as the worst player. To reach its potential height will involve the total effort by everyone." Forty years ago Mr. Whitson believed in the potential of "building an extremely fine performing group." Remarkably, his vision has become a reality. Anyone who has heard the Palo Alto Chamber Orchestra will attest to it.

Appointed in 2002, Benjamin Simon now serves as the orchestra's Artistic Director continuing PACO's tradition of musical excellence. As a violist he has toured the world with the New York Philharmonic, Los Angeles Philharmonic, Orpheus Chamber Orchestra, Music from Marlboro, and the Naumberg Award-winning New World String Quartet. In addition to his work with PACO, he is currently

on the chamber music faculty at UC Berkeley and serves as the Music Director of the San Francisco Chamber Orchestra.

"Yesterday, Today and Tomorrow" is a fitting theme for this year's concert, for it also offers a glimpse into new music from our next generation of composers. "*Leaving Home*" by Matthew Cmiel, age 17, is the first work in the PACO's Youth-for-Youth commissioning program, which brings exciting music from young composers to these excellent young musicians. The work premieres at Stanford on June 3, and will be debuted in Ashland at the June 26th concert.

Inspired? There's good news! It's not too late for the young at heart. Though well past my teenage years (I'll be celebrating my 50th birthday this month), I think I'll dust off the old instrument and make some music.

■■■

TUNED IN

From p. 3

comes more than anybody from Norman Corwin." Writer Studs Terkel is also present to express his enormous regard and appreciation for Corwin's work. Norman Lear is also there to pay homage.

More than just eloquent, Corwin has written effectively from a vision of social conscience, humanitarian commitment and art—all melded, in consummately modulated Corwin fashion—into a body of work which is both breathtaking, moving and fresh.

The documentary captures that. It is an extremely moving, accurate portrayal of the man and his legacy.

You've probably figured out by now that Corwin has long been one of my personal heroes. On two occasions I've had reason to exchange correspondence with him and those letters are special treasures. I own all of his books. About twenty years ago I began a personal crusade to get NPR to commission work from him, ultimately following the fellow who was then in charge of NPR programming into a men's room in a hotel where we were both attending a conference—where he finally agreed. Corwin was then commissioned to do a series of pieces for "All Things Considered" tied to various holidays. I'll confess to a somewhat selfish interest at the time. It has always seemed to me fasci-

natingly bittersweet that a man who was so fundamentally a creature of radio, and one of its most preeminent practitioners, wound up losing his "canvas" because, as the newer radio industry evolved, it could find no place for him. In the early 1990s, I wanted to hear what Norman still had to say—forty years later. He did not disappoint.

This column is largely about Corwin, I guess, but I think there's a larger point. What does it say about a broadcasting industry that would first embrace and nurture a voice so singular, artistic and powerful and then grow into a medium in which such work had no place?

A Note of Triumph—which brought the film's audience to a roaring chorus of approval—is also a profile of radio and television's greatest capabilities. It is a badge of honor for a man and an industry. It is the "gold standard" of aspiration for what I think is most important about these media.

And it is worth remembering both the man and his work—which calls upon us to continue to seek inspired results from our radios, televisions and computers.

■■■

Ronald Kramer is Executive Director of the JPR Foundation.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Visiting Chinese President Hu made to feel right at home by being upbraided by a Chinese woman in front of everybody.

The real power meeting took place with Bill Gates; President Hu sought activation codes for a billion counterfeit copies of Windows XP.

God tells George W. Bush to slay Scotty McClellan. Unlike Abraham, he does. Well, he's the decider.

Killing the messenger is a cherished tradition. More shakeups at the White House are expected; the pastry chef has been let go, and the appointments secretary told to pencil self out.

Karl Rove is no longer permitted to sleep at the foot of the Bush's bed. He wasn't exactly Rasputinized—you know, shot 17 times and shoved through a hole in the ice.

Replacing McClellan as press secretary will be the Fox morning zoo—the blond with the nice legs, the weather guy, and the scrappy little bantam whose spot you don't park in.

On Iran, President Bush now says "all options are on the table, including wild speculations." The utterly unthinkable may take a little longer.

Officially, war is still out of the question, but after the Easter egg roll they did set up a tire course, mud pit, climbing barricade and rack of bayonet dummies on the South Lawn. May have been an over-reaction to all the gay parents.

The administration reportedly has plans to bomb Iran back to the hand loom age. Operation Flying Carpets.

This after reports that Iran may have as many as a thousand underground centrifuges spinning wool into yarn.

That's all the news that isn't.

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ON THE SCENE

Finding Their Voices: Women and NPR

When Susan Stamberg started hosting *All Things Considered* in 1972, she had to find her voice in a media world that lacked a female standard. "I had no role models," recalls Stamberg. "There were no women on the air doing what I was doing. All of them were men. So early on, I tried to lower my voice," she adds, slipping into a mock male voice, "and sound sort of like them. And that wasn't working at all."

Bill Siemering, NPR's first program director and the creator of *All Things Considered*, then gave Stamberg the best advice she ever received as a radio journalist: "Relax, be yourself." Thus, Stamberg not only found her own voice but also became an NPR trademark.

So, too, NPR began finding its own voice as a new media organization. And, in large part because it hired and promoted women to prominent roles long before most other media organizations, NPR blazed a trail for women in journalism. With women such as Stamberg, Linda Wertheimer, Nina Totenberg, and Cokie Roberts, NPR shaped a whole new sound in broadcast news.

Even within the public radio system, putting women on the air, let alone giving them the anchor's chair, turned out to be controversial at first. Siemering heard objections from managers of public radio stations at the time who believed a female anchor wouldn't be taken seriously, or that her voice wouldn't be authoritative enough. "He never told me at the time [about the controversy] because he had a lot of confidence in me," says Stamberg. "He figured if I kept on doing it, the objections would dissipate, and, in fact, God bless him, he was right."

As NPR managers were shielding women from such slings and arrows, they were also creating a haven for them. Before she ended up at NPR in the spring of 1971, Linda Wertheimer realized that a job in broadcast journalism would probably allow

her to rise only about as far as the position of researcher, typically a brief and early stepping stone for men. At one interview for a network TV news job, Wertheimer recalls with a laugh, "I was told [by a man] that, 'women are not credible to deliver the news' [...this quote has ever since been] graven on my forehead." Wertheimer went on to host *All Things Considered* for 13 years.

Nina Totenberg arrived at NPR in 1975 after a decade and a half of reporting for daily newspapers and magazines. "For the first 15 years, I was the only woman in most places I worked, the first 10 years being shot at by the men," Totenberg says. "This was not fun. But you couldn't afford to think of it as not fun. Because I was very grateful to have the job, trying very hard to succeed and do well, and being very aggressive about it, I might add."

At NPR, Totenberg says, "I was able to relax as I got older. When I had my darling friends Cokie and Linda around me, I had somebody to talk to who wasn't trying to 'get' me, I realized how terribly lonely it had been for all those years when I was starting out – some might say pioneering, but whatever word you want to use."

This history is not lost on Michele Norris, who joined NPR in 2002 as a co-host of *All Things Considered*. "There is a whole generation of journalists out there," she comments. "Women, who set the bar a little bit higher, set the dream a little bit higher because they were listening to Susan, Nina, Linda, and Cokie at a time where we were seeing men sit in the anchor chairs on network news.... They were reporting on wars and conflicts in Washington. They were tough, funny, and smart. I still hear those voices and know that they strongly influenced me."

Not only do Norris and co-host, Melissa Block, have the model of women at NPR to inform their own approach to their jobs. On any given day they can literally go right to

CONTINUED ON PAGE 21

The HITS
just
keep on
coming...

The Retro Lounge

with Lars & The Nurse

since 1993

SATURDAYS AT 9 PM

Rhythm & News



American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective on vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6-8:00pm

JPR's Rhythm & News Service

A New Look... New Service
JPR Announces Our New Website

www.ijpr.org

We've overhauled the entire site. In addition to the new look and the new web address, users will find a host of new features as well as those that existed on the old site:

- Live webstreams of ALL 3 JPR PROGRAM SERVICES.
- Extensive RSS news feeds from NPR, the BBC, the CBC & others.
- Local weather that you can customize to your community and ODOT road cameras provide up-to-date information.
- Access to *Jefferson Daily* audio features and commentaries in a searchable database.
- Access to *Jefferson Exchange* guest information in a searchable database.
- Easy access to songs "Now Playing" and playlists for *Open Air*, *First Concert* & *Siskiyou Music Hall*, and many of our local music programs.
- The Community Calendar, Listener Forums and *Jefferson Monthly* features and columns are still available!

JPR gratefully
recognizes
Project A of
Ashland for
development of
the new site.

We welcome your

feedback about the site, so log on and let us know what you think!



PROGRAM GUIDE

At a Glance

Focus

News & Information Service

KSKJ / KAGI / KTBR / KRVM / KSYC / KMIC / KPMO

Each Saturday and Sunday at 2:00 PM, tune to the *News & Information Service* for *This American Life*. *This American Life* documents and describes contemporary America built around the innovative personal vision of host Ira Glass. The program explores a weekly theme through a playful mix of radio monologues, mini-documentaries, "found tape," short fiction, and unusual music. Usually the program applies the tools of journalism to everyday life. But sometimes it tackles news stories, leading to some of its most distinctive and acclaimed shows. The stories presented are engaging, intimate, surprising, funny, disturbing, and bittersweet. Recent programs have included stories about people trying to find new solutions to age-old problems – solutions that sometimes cause problems of their own. In February, for Valentine's Day, the program brought stories of how love blossoms, even when (perhaps) it shouldn't. And late last year, one episode featured three stories of people attempting extraordinary things to balance the scales between David and Goliaths of all kinds. *This American Life* with host Ira Glass airs Saturdays at 2:00pm with a rebroadcast Sunday's at 2:00PM on the *News & Information Service*.

Volunteer Profile: Paul Christensen

When I'm not editing *Artscene*, I'm using my decades of filmmaking and communications experience to develop a multimedia theater. The project currently in production shows how a community was created from scratch out here "in the middle of nowhere." Where do you begin? What brought a settlement of strangers together and raised them up in good times and bad?

One important thread in the story, here in southern Oregon, is the way cultural experiences energized the community. From the earliest days, artists and performers brought musical road shows, theatrical presentations, exotic circus acts and the like on their way to larger venues. Here's how Oliver Applegate commented on the cultural scene in a diary entry in way back in 1862: "In the show line, there is to be great doings here. Tonight a theater, Thursday at 2 o'clock a horse taming exhibition, and Thursday night the one-legged Hercules gives an exhibition of his powers."



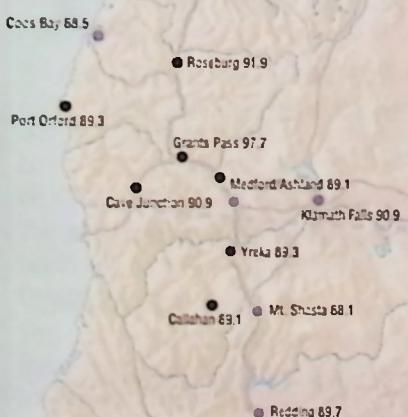
These traveling shows certainly varied in sophistication but just seeing examples of creative expression stirred local talent to climb up on stage and experiment with their own creativity. Choral groups and quartets sprung up, dramatic reading groups formed, and performance spaces were constructed.

As you'll see in this month's *Artscene*, this cultural spirit continues today. Performers visit from all corners of the planet, home-grown talent continues to blossom and the hum of creativity permeates our rural life. It seeps into the way we design everything—from gardens and yard sales to church services.

To keep it going, of course, we need to support our cultural explorers. The month of June is a perfect time to exercise our senses, hearts and minds. It may be subtle but the bouquet of opportunities to enjoy music, drama, visual arts and the occasional "one-legged Hercules" help keep our corner of the universe fresh and vital.

Rhythm & News

www.ijpr.org



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

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MT. SHASTA

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PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm All Things Considered

5:30pm Jefferson Daily

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide

4:00pm World Beat Show

5:00pm All Things Considered

6:00pm American Rhythm

8:00pm Grateful Dead Hour

9:00pm The Retro Lounge

10:00pm The Blues Show

Sunday

6:00am Weekend Edition

9:00am Marian McPartland's Piano Jazz

10:00am Jazz Sunday

2:00pm Rollin' the Blues

3:00pm Le Show

4:00pm New Dimensions

5:00pm All Things Considered

6:00pm Folk Show

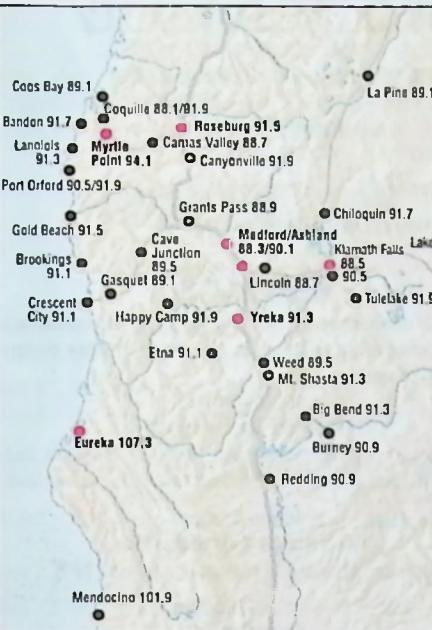
9:00pm Thistle & Shamrock

10:00pm Music from the Hearts of Space

11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS

www.ijpr.org



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

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*KSOR dial positions for translator communities listed below

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COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am The Metropolitan Opera
2:00pm From the Top
3:00pm Played in Oregon

4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Center Stage from Wolf Trap
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

Translators

Bandon 91.7 Coquille 88.1
Big Bend, CA 91.3 Coos Bay 89.1
Brookings 91.1 Crescent City 91.1
Burney 90.9 Etna/Ft. Jones 91.1
Camas Valley 88.7 Gasquet 89.1
Canyonville 91.9 Gold Beach 91.5
Cave Junction 89.5 Grants Pass 88.9
Chiloquin 91.7 Happy Camp 91.9

Klamath Falls 90.5 Merrill, Malin,
Lakeview 89.5 Tulelake 91.9
Langlois, Sixes 91.3 Port Orford,
LaPine, Beaver Coquille 91.9
Marsh 89.1 Parts of Port Orford,
Lincoln 88.7 Redding 90.9
Mendocino 101.9 Sutherlin, Glide TBA
Mt. Shasta, McCloud, Weed 89.5
Dunsmuir 91.3

News & Information www.ijpr.org



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm New Dimensions
8:00pm BBC World Service

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm News & Notes

4:00pm Open Source (Mon.-Thurs.)
Tech Nation (Fri.)
5:00pm On Point
6:00pm Fresh Air (repeat of 3pm show)

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm News & Notes
(repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Crossing East
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Saturday

5:00am BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: teel@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.jpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

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ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.jpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am–6:50am **Morning Edition**

The latest in-depth international and national news from National Public Radio, with Renee Montagne and Steve Inskeep.

6:50–7:00am **JPR Morning News**

Includes weather for the region.

7:00am–Noon **First Concert**

Classical music throughout the morning hosted by Don Matthews. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, Calendar of the Arts at 9:00 am, Featured Works at 9:05, As It Was at 9:30, and Composer's Datebook at 10:00 am.

Noon–4:00pm **Siskiyou Music Hall**

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes NPR News at 12:01pm, As It Was at 1:00pm, Featured Works at 2:05, and Earth & Sky at 3:30pm.

4:00pm–4:30pm **All Things Considered**

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30–5:00pm **The Jefferson Daily**

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

5:00pm–7:00pm **All Things Considered**

The latest international and national news from NPR.

7:00pm–2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Ted Askew, and Steve Seel.

SATURDAYS

6:00am–8:00am **Weekend Edition**

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am–10:30am **First Concert**

Classical music to start your weekend, hosted by Michael Sanford. Includes Nature Notes with Dr. Frank Lang at 8:30am, and Calendar of the Arts at 9:00am.

10:30am–2:00pm **The Metropolitan Opera**

2:00pm–3:00pm **From the Top**

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm–4:00pm **Played In Oregon**

Host Robert McBride showcases some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm–5:00pm **All Things Considered**

The latest international and national news from NPR.

5:00pm–5:30pm **EuroQuest**

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm–7:00pm **On With The Show**

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm–2:00am **State Farm Music Hall**

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am–9:00am **Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am–10:00am **Millennium of Music**

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

10:00am–11:00am **St. Paul Sunday**

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am–2:00pm **Siskiyou Music Hall**

Classical music hosted by Mindy Ratner.

2:00pm–3:00pm **Center Stage from Wolf Trap**

3:00pm–4:00pm **CarTalk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm–5:00pm **All Things Considered**

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates June birthday

First Concert

- Jun 1 T Bloch: Concerto Grosso No. 1
- Jun 2 F Elgar*: *Nursery Suite*
- Jun 5 M Stravinsky*: *Firebird Suite*
- Jun 6 T Khachaturian*: *Gayaneh* (Ballet Highlights)
- Jun 7 W Britten: Four Sea Interludes from *Peter Grimes*
- Jun 8 T Schumann*: Andante and variations in B flat
- Jun 9 F Nielsen*: Clarinet Concerto
- Jun 12 M Mozart: Flute Sonata in F, K. 13
- Jun 13 T Zemlinsky: Sinfonietta
- Jun 14 W Handel: Concerto Grosso No. 11 in A
- Jun 15 T Manuel Ponce: Sonata Romántica
- Jun 16 F Agathe Backer Grøndahl: Suite for piano
- Jun 19 M Donizetti: String Quartet No. 13 in A
- Jun 20 T Joseph Martin Kraus*: Piano Sonata in E flat
- Jun 21 W Faure: *Pelleas et Melisande* Suite
- Jun 22 T Étienne-Nicola Mehul*: Symphony No. 1 in G minor
- Jun 23 F Carl Reinecke*: Trio in A minor
- Jun 26 M A. Louis Scarmolin: Quartet for Strings
- Jun 27 T Emil Nikolaus von Reznicek: Theme and Variations
- Jun 28 W King Henry VIII*: *Rose Without a Thorn* Suite
- Jun 29 T Schubert: Piano Sonata in A, D. 664
- Jun 30 F Jirí Antonín Benda*: Violin Concerto in F

Siskiyou Music Hall

- Jun 1 T Muffat*: Sonata No. 5 in C
- Jun 2 F Elgar*: *Variations on an Original Theme*
- Jun 5 M Stravinsky*: *Petrouchka*
- Jun 6 T Wagner*: Symphony in C
- Jun 7 W Khachaturian: Concerto for Violin & Orchestra
- Jun 8 T Schumann*: Symphony in C
- Jun 9 F Albinoni: Concerto No. 2 in D minor
- Jun 12 M Albert Hurwit: Symphony No. 1, *Remembrance*
- Jun 13 T Beethoven Sonata No. 9, *Kreutzer*
- Jun 14 W Sibelius 10 Piano Pieces, Op. 58
- Jun 15 T Grieg*: Concerto in A minor
- Jun 16 F Stravinsky*: Symphony No. 1 in E flat
- Jun 19 M Elgar: Enigma Variations
- Jun 20 T Kraus*: Sonata in E minor
- Jun 21 W Barber *Souvenirs*
- Jun 22 T Mendelssohn: *A Midsummer Night's Dream*
- Jun 23 F Haydn: Symphony No. 59, *Fire*
- Jun 26 M Max Reger: Variations & Fugue on a Theme by Mozart

- Jun 27 T Dochnanyi: Symphony No. 1 in D minor
- Jun 28 W Holst: Wind Quintet in A flat
- Jun 29 T Telemann: Overture in B flat major
- Jun 30 F Pleyel: Symphony in C minor

HIGHLIGHTS

WFMT Radio Network's Opera Stage

- June 3 • *La Wally* by Alfredo Catalani
Conductor: Carlo Franci
Cast: Violeta Urmana, Dan Paul Dumitrescu, Francesco Hong, Ambrogio Maestri, Victoria Loukianetz, and Nadia Krasteva
- June 10 • *La villa* by Giacomo Puccini
Conductor: Robert Bass
Cast: Franco Farina, Hei-Kyung Hong, Aprile Millo and Carlo Guelfi,
- June 17 • *Ascanio in Alba* by W.A. Mozart
Conductor: Ottavio Dantone
Cast: Elisabeth Norberg-Schultz, Marianna Pizzolato, Cinzia Forte, Désirée Rancatore, and Bernhard Berchtold
- June 24 • *Macbeth* by Giuseppe Verdi
Conductor: Robert Bass
Cast: Juan Pons, Maria Guleghina, Michael Sylvester, Dean Peterson, Chris Owens, Kevin Burdette, and Laura Danehower Whyte.

Saint Paul Sunday

- June 11 • TBA
- June 11 • Ani Kavafian, violin and viola; David Shifrin, clarinet; André-Michel Schub, piano
Musicians are inveterate travelers, and this week on *Saint Paul Sunday* guest host Brian Newhouse welcomes three wonderful performers who first came together as a trio in an airport coffee shop on their way from one music festival to another. Join him with violinist Ani Kavafian, clarinetist David Shifrin, and pianist André-Michel Schub—the KSS Trio—for works that make their unusual combination shine. Along with a trio of Mozart and Schumann's "Fairy Tales," we'll hear Béla Bartók's aptly named "Contrasts." It's an hour companionship and music making you won't want to miss.



André-Michel Schub

- June 18 • Paul Coletti, viola; Lydia Artymiw, piano
Violas and violists are now such a familiar presence in classical music that we may be surprised to learn how long it took for the greatest composers to channel the instrument's unique spirit into extended solo works. This week, Bill welcomes return visits by violist Paul Coletti and pianist Lydia Artymiw—two remarkable soloists joining forces to explore a trio of the earliest and best works composed for the viola.

June 25 • The Dale Warland Singers

On March 22, 1981 *Saint Paul Sunday* aired its first broadcast, an all-Bach program featuring the Saint Paul Chamber Orchestra and this week's celebrated guests, the Dale Warland Singers. Since that day, Dale and his colleagues have brought eleven programs to *Saint Paul Sunday*, each one demonstrating the depth, beauty, and scrupulous craft that have become their signature. This Sunday's program, their

twelfth, gives the Warland artistry free reign. We'll hear diverse American works, two British memorials that share a special history, and a trio of "Cathedral Classics"—works whose spacious soundworlds offer perhaps the fullest sense of the choir's amplitude.

From The Top

June 3 • From the Top is at home this week with a show featuring a mentoring session by noted American composer Libby Larsen. You'll also hear a young pianist knock the socks off Rachmaninoff.

June 10 • It's off to Florida's sunny Gulf Coast for an exciting show featuring a sprightly organ piece, and a trio from Juilliard.

June 17 • From the Top joins with the Walnut Hill School, the preeminent arts high school in the country, to create a riveting program from Boston's famed Symphony Hall.

June 24 • This week From the Top heads south to Texas. The show features the Texas-sized 80-member Children's Chorus of Greater Dallas, and the first ever piccolo performance on the show.

SCENE

From p. 16

the sources of their inspiration themselves.

"Maybe five years ago ... Susan [Stamberg] ... became my *de facto* mentor," says Block. "I still call her and say, 'I have an interview coming up,' and 'how do I approach this.' She'll say, 'Try this.' That's been a tremendous relief and resource all the way throughout — that there is somebody who has done this before and set the bar."

Block adds that "when I first got the job as host of *All Things Considered*, well aware of the legacies, I was sitting in same seat as Susan, and I remember asking her what I should be trying to do. Susan's answer was — she made a gesture. She opened her arms wide and said, 'Bring them to you. Don't sit back at arms length; bring them to you.' That warmth and personality and inclusion, I try to keep that in my mind every day."

As an ABC News correspondent for nearly a decade, Norris often heard the advice Stamberg received many years earlier from Bill Siemerling. But Norris now realizes the "be yourself" culture runs much deeper at NPR, perhaps because the network molded it long before others, and sustains the trademark NPR "voice."

"On television they would say, 'Be yourself,'" explains Norris. "But [they'd continue] could you lower your voice, or sound a little more authoritative. There was always a 'be yourself' that was always followed by a 'but.' Now [that I'm at NPR] it's just, 'Be yourself.' Period. And then go to work." ■

Keep informed!

Jefferson Daily

Listen to the **Jefferson Daily**

Regional news

Commentaries

In-depth interviews

Feature stories

4:30pm Monday-Friday

CLASSICS & NEWS

5:30pm Monday-Friday

Rhythm & News

Grab a good book, a glass of wine, or just sink into your easy chair and join host John Diliberto for two hours of modern ambient soundscape. Echoes creates a soundscape of music that's soothing yet intriguing.

Jefferson Public Radio invites you to join us for an evening of *Echoes*. You have nothing to lose but stress!

WEEKNIGHTS · 8 PM-10 PM

Rhythm & News

Rhythm & News Service

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Jessica Robinson and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own

brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm
The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle & Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 4 · Randy Weston

Pianist Randy Weston's rich sound and rhythmically inventive style was born in New York's bebop scene. Early on, he was inspired by the originality and explorations of Monk. Later, he became interested in traditional African music. This combination led to his remarkable and ingenious style. On this *Piano Jazz* from 1982, Weston plays his African inspired tune "Night in M'Bari," and McPartland joins in for another Weston piece, "Hi Fly."

June 11 · Sandy Stewart with Bill Charlap

Singer Sandy Stewart first emerged as a star on the jazz/pop/cabaret scene during the '60s, and her marriage to Broadway composer Moose Charlap kept her plugged into a vibrant music community. Her son, Bill Charlap, is one of the brilliant jazz pianists working today. Now, mother and son have collaborated on a new CD, and they bring a rare combination of swing and sophistication to *Piano Jazz*.



Bill Charlap

June 18 · Madeleine Peyroux

Madeleine Peyroux appeared the radar of jazz fans in 2005 with her versions of jazz, pop and folk tunes

that harken back to Billie Holiday. With a guitar slung over her shoulder, Peyroux joins McPartland on stage at the 2005 Tanglewood Jazz Festival for W.C. Handy's "Careless Love," and her original hit tune, "Don't Wait Too Long."

June 25 · Orrin Evans

Pianist Orrin Evans is a master of the keyboard whose music is a mix of pyrotechnics and subtlety. An adventurous player, Evans's sometimes free-ranging style has been called hard bop, or free bop, and it has helped him to become recognized as one of the most promising young jazz pianists today. He demonstrates his engaging style on his tune, "Libra," and joins McPartland in "Autumn Leaves".



Madeleine Peyroux

The Thistle & Shamrock

June 4 · Heart and Soul Pt 1

Across traditional styles, contemporary innovations, New World variations, and cross-cultural collaborations, the international appeal of Celtic music far exceeds its core audiences. We follow the music from the pub to the performing arts center in an attempt to distill the essence of what we have come to call Celtic, and get to the heart and soul of its universal appeal.

June 11 · Heart and Soul Pt 2

Host Fiona Ritchie continues her exploration to uncover the appeal of Celtic music, and to discover its essential spirit across varied landscapes and languages.

June 18 · Singers and Songwriters

While music radio as a whole often seems to be overpopulated by performances from media manufactured acts, public radio is still a haven for true and talented singers with voices of their own. Meet some of them this week, including Karine Polwart, a songwriter who crafts new Scots ballads in the traditional style; and Christine Kydd, who shapes and develops traditional song styles to great effect in solo work, duet, and trio collaborations.



Karine Polwart

June 25 · Young Tradition

The finals concert of the BBC Radio Scotland Young Traditional Musician 2006 took place earlier this year at the thirteenth Celtic Connections festival. Meet the winner, and enjoy music from the successful recording artists who launched their careers after winning the title in previous years. We'll also hear Archie Fisher, Simon Thoumire, and Alex Salmond, MP explain why this annual event is so special.

New Dimensions

June 4 · TBA

June 11 · Unraveling the Mysteries of Tibet with Erik Pema Kunsang, Marcia Binder Schmidt & Daniel Coleman

June 18 · We're Not Who We Think We Are with Christian de Quincey

June 25 · Turning America On with Steve Bhaerman

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.
www.zorbapaster.org

SALMON WITH BLACK BEAN SALSA

(Makes 4 servings)

1 lb Salmon fillets

Salt and Pepper to taste

1 cup Black beans, drained

3/4 cup Tomato, chopped

1/4 cup Red Onion, chopped

1/2 cup Green pepper, chopped

1/4 cup Fresh cilantro, chopped

1 Jalapeno pepper, seeded and minced

1/2 tsp Garlic, minced

1/4 cup Balsamic vinegar

2 Tbs Fresh Lemon juice

1 Lime, sliced

SALMON: Sprinkle fillets with salt and pepper and grill in a large, coated skillet (or grill) for about 6 minutes a side or until the fish flakes with a fork.

SALSA: In mixing bowl, combine the beans, peppers, jalapeno, tomatoes, onions, and cilantro. In small mixing bowl, whisk together the vinegar, lemon juice, and garlic. Pour over the bean and pepper mixture and toss. Serve the fish over the bean salsa. Garnish with lime.

Nutrition Facts

Calories 279.47

Calories From Fat (25%) 69.27

Calories From Protein (53%) 147.39

Calories From Carbs (22%) 62.81

Total Fat 7.75g 12%

Saturated Fat 1.67g 8%

Cholesterol 39.12mg 13%

Sodium 3508.52mg 146%

News & Information Service

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DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-5:00pm

Open Source (Monday-Thursday)

A program fused to the Internet reflecting the sound and sensibility of the Web. The show, hosted by Christopher Lydon, is dedicated to sorting, sifting, and decoding the digital universe.

Tech Nation (Friday)

A program focusing on the impact of technology in our lives presenting interviews with people from every aspect of life hosted by Moira Gunn.

5:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity - focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

BBC World Service**SATURDAYS**

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American LifeHosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service**SUNDAYS**

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

**5:00pm-6:00pm
Crossing East**

Eight one-hour documentaries on the many waves of Asian immigration into this country and the impact this immigration has had on descendants, global ties, and the making of America

**6:00pm-7:00pm
People's Pharmacy**

**7:00pm-8:00pm
The Parent's Journal**

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

**8:00pm-8:00am
BBC World Service**



A Prairie Home Companion

With GARRISON KEILLOR

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

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Coos Art Museum
Coos Bay, OR · (541) 267-3901

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daviscline.com · (877) 482-2069

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Mount Shasta, CA · www.kevinlahey.com

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Rogue Gallery & Art Center

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siskiyouwomen.com
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Klamath-Siskiyou Wildlands Center
www.kswild.org
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Charles & Lupe McHenry
On behalf of Access Food Share
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Medford, OR · (541) 779-1970
Northland Cable Television
Mt. Shasta, CA · (530) 926-6128
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Dr. John Wm. and Betty Long Unruh
Fund of the Oregon Community Foundation
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Medford & Ashland
Rogue Valley Transportation District
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www.scienceworks museum.org
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Mount Shasta, CA
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Roseburg, OR · (541) 673-9892

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Douglas County Museum of History & Natural History
www.co.douglas.or.us/museum
(541) 957-7007
Jacksonville Museum & Children's Museum
Jacksonville, OR · (541) 773-6536
Schneider Museum of Art
Ashland, OR · (541) 552-6245
ScienceWorks Hands-On Museum
Ashland, Oregon · (541) 482-6767

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Redding, CA · www.turtlebay.org

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Port Orford, OR · www.wildspring.com

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Lithia Springs Veterinary Care
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Coquille, OR · (541) 396-5744
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Ashland, OR · www.yogaclothes.com
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Ashland, OR · (541) 482-3621
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Ashland, OR · (541) 488-4663
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Medford, OR · (541) 779-9411
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Art

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents six plays continuously this month: Shakespeare's romance *The Winter's Tale*, a The Oregon Shakespeare Festival is presenting a wide variety of shows this month: Shakespeare's *The Winter's Tale*, *The Merry Wives of Windsor*, and *King John*; *The Diary of Anne Frank*; Oscar Wilde's *The Importance of Being Ernest*; *Up*; William Inge's *Bus Stop*; *Intimate Apparel*, and *Cyrano de Bergerac*. Performances at 1:30 & 8 p.m., backstage tours at 10 a.m. Tuesday-Sunday. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. www.osfashland.org.

◆ The Camelot Theater presents *An American Daughter* by Wendy Wasserstein, thru June 11th. When a health care expert and 40-something daughter of a long-time Senator, is nominated to a Cabinet post, an indiscretion from her past is discovered. The media turns it into a scandal, which imperils her confirmation and divides her family and friends. "...Enormously moving, with richly written characters..." - *N.Y. Newsday*. Then, from June 21st-July 23rd, with a special matinee on the 4th of July, *1776* takes the stage. John Adams, Benjamin Franklin, and Richard Henry Lee and Thomas Jefferson are proud, frightened, uncertain, irritable, charming, often petty and ultimately noble—and determined to do the right thing for a fledgling nation as they attempt to convince the members of the second Continental Congress to vote for independence. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250

◆ The Oregon Cabaret Theater presents *tick, tick . . . BOOM!* thru June 4th. This autobiographical show by Jonathan Larson was written five years before his 1996 show *Rent* became a hit musical and was awarded the Pulitzer Prize. Full of passion and humor expressed through a contemporary rock score, as it deals with vital themes of love, friendship, art, and holding on to dreams. Then from June 16th-Sept. 3rd, *Five Guys Named Moe* begins its run for the sum-

mer. Six dynamic guys sing, dance and tear the house down as they belt out the exuberant music of Louis Jordan. Songs like "Is You Is Or Is You Ain't My Baby?", "Caldonia", "Don't Let The Sun Catch You Crying", "Early In The Morning" and "Ain't Nobody Here But Us Chickens" spark this high-energy show into a fitting celebration for Oregon Cabaret Theatre's 20th Anniversary summer. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Oregon Stage Works presents The Memory of Water thru June 26th. A story of three daughters who arrive home on the eve of their mother's funeral and commence a humorous,

spirited, tender journey into family relationships. From present to past and back again, through dementia, doubt, devotion and delight, it's "blessedly and mercurially funny . . . a real find." The Times (London) Thurs-Sat. at 8 pm., Sun. at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ Southern Oregon University's Center Square Theater performs *A Funny Thing Happened On The Way To The Forum* thru June 3rd. In ancient Rome, the slave Pseudolus is on a comic odyssey, navigating "liars, lovers, and clowns" to gain his freedom. All shows at 8 pm. Southern Oregon University Theatre Center Square, 1250 Siskiyou Blvd., Ashland (541) 552-6348

◆ Peace House presents "Ashland Community Performing Artists Showcase" on June 26th, 7 pm. Oregon Shakespeare Festival actors and other talented artists perform to benefit Peace House, Ashland's center for non-violent education and action. Reserved: \$35 advance/\$40 door; general admission: \$25 advance/\$30 door; student/senior: \$20 advance/\$25 door. Available at Music Coop, 181 "A" St, Northwest Nature Shop, 154 Oak St. in Ashland. Performed at the Ashland Historic Armory, 208 Oak St., Ashland. (541) 482-9625

Music & Dance

◆ The Siskiyou Institute presents bassist Glen Moore and pianist Dan Gaynor on June 2nd. Glen Moore is well known as the bassist and co-founder of the group, Oregon. His compositional flair for romantic piano songs, flamboyant and robust bass songs is well known to audiences. Pianist Dan Gaynor has been working with Moore in both duo and trio settings for the past year. \$20, student discounts available. A workshop will be offered on June 3rd, 11 am. Events at the Old Siskiyou Barn often sell out quickly. Seating and parking are limited and on a reservation only basis. For information, reservations and directions call (541) 488-3869 or e-mail info@siskiyouinstitute.com.

◆ Dancing People Company performs "Give/Get/Take" on June 3rd-4th, 7:30 pm. This work has been praised around the world for its relentless energy and emotional impact.

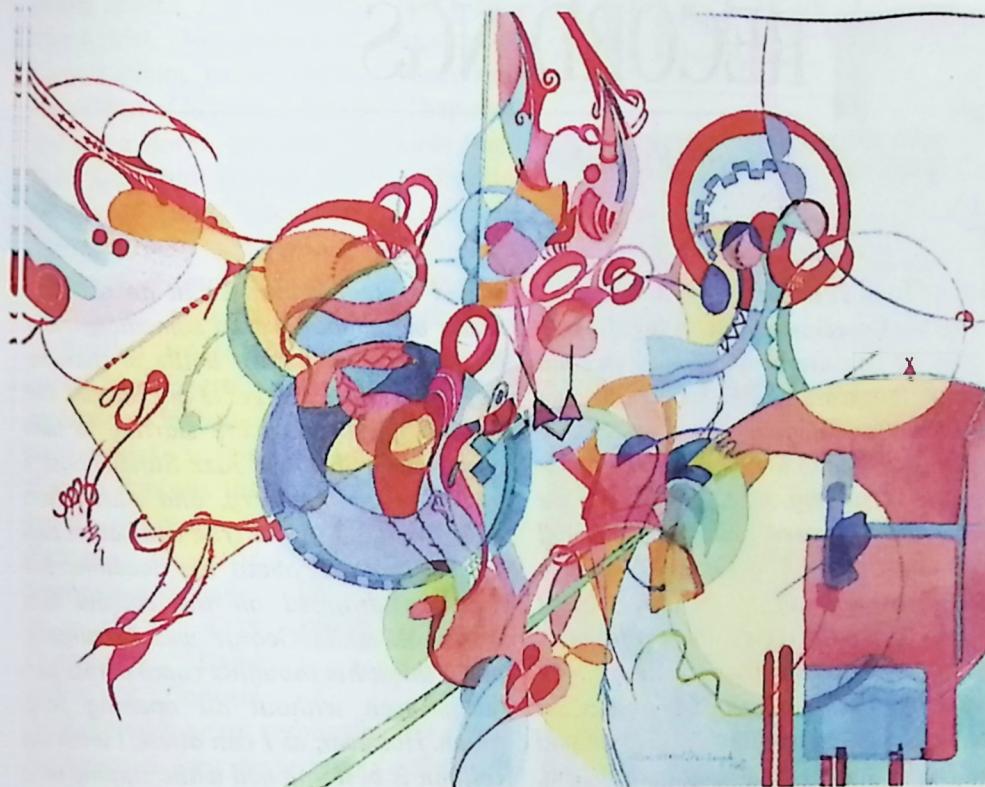


The Living Gallery presents new Sumi paintings, and mixed-media collage by Fumiko Kimura.

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts



AMBUS Contemporary Art, now located at 21 N. Bartlett in Medford, presents abstract watercolors by Alice Stambaugh June 6th-July 2nd.

\$15, available at Paddington Station in Ashland or Bad Ass Coffee in Medford. The dance performance will be at Ashland High School Theatre, 201 S. Mountain Ave., Ashland. (541) 941-6282 or visit www.dancingpeople.com

◆ The Rogue Theater presents Johnny Winter on June 3rd, the Little River Band on June 28th and John Hiatt with the North Mississippi Allstars on June 30th. 8 pm. At the Rogue Theatre, 143 SE H Street, Grants Pass. (541) 471-1316

◆ Craterian Performances presents Beth Baker in concert on June 4th, 7 pm. \$25, \$20, \$15. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ The Britt Festival presents Deana Carter / Junior Brown on June 9th; Ramsey Lewis / Bill Frisell's New Quartet on June 10th; Hall & Oates / Geoff Byrd on June 13th; Spyro Gyra / Hiromi on June 16th; Larry Carlton Blues Project featuring Robben Ford on June 17th; Linda Ronstadt on June 18th; Jamie Cullum on June 20th; Elvis Costello and The Imposters with the New Orleans piano and horns of Allen Toussaint on June 22nd; Bruce Cockburn Solo / Greg Brown on June 23rd; The Guthrie Family Legacy Tour—Woody, Arlo and the Guthrie Family on June 25th; Bala Fleck & The Flecktones / with special guest The Duhks on June 30th. 8 pm unless noted otherwise. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Oboist Kenton Gould presents *Summer Reedings: An Evening Concert* on June 9th, 7:30 pm. The concert includes works for oboe and piano, solo harpsichord, oboe and continuo,

English horn and string trio, and oboe and string trio, featuring works by J.S. Bach, Gordon Jacob, Eugene Bozza, and a world premiere by John Heins. \$10 general admission, \$5 for students. At Rivergate Church, 188 Garfield St., Ashland. (541) 482-0437.

◆ The American Band College presents its 18th Annual Craterian Ginger Rogers Concert on June 26th, 7:30 p.m. The concert features two 110-member Directors' Bands consisting of school band conductors and teachers from over 40 states. Tickets available at the Craterian Theater box office (541) 779-3000, on-line at www.bandworld.org or at Cripple Creek Music in Ashland. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

Exhibition

◆ The Schneider Museum of Art presents a ceramics exhibition called "Soaring Spirits: Feet of Clay" runs thru June 17th. Then from June 30th-September 16th The Crowell Collection: Contemporary Glass by William Morris will be shown. A display of Northwest Coast Native American art and Inuit sculpture. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Living Gallery presents new sumi paintings, and mixed-media collage by Fumiko Kimura. The show opens on 1st Friday, June 2nd, with a reception from 5-8 pm. Located at 20 S. First Street, downtown Ashland. 482-9795. www.thelivinggallery.com

◆ AMBUS Contemporary Art presents abstract watercolors by Alice Stambaugh June 6th-July 2nd. This show displays a unique style of color and line woven together. Meet the Artist reception on June 16th, 4-7 pm. Located now

at 21 N. Bartlett, Medford. (541) 245-3800, www.AmbusArt.com

NORTH STATE

Theater

◆ Riverfront Playhouse presents Neil Simon's classic, *The Odd Couple*. June 2nd-3rd. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

◆ BareStage Theatre presents "Killer Joe, A Dark Comedy Thriller," June 9th-24th, 8 pm. "Cynical, sick, exploitative and gross, but schlock horror doesn't come funnier or more compelling than this," —Daily Telegraph. Parental guidance required. \$10 general admission and \$8 for students (with I.D.) and senior citizens. Tickets at Francisco's Mexican Restaurant, online at www.barestage.com or at the door. BareStage Theatre, 446 Antelope Blvd., Red Bluff. (530) 529-1241.

Dance

◆ The City of Redding presents "American Exploration & American Spirit: Selections from the Corporate Collection of A.G. Edwards," thru July 14th. M-F, 8-5. Seventy-five images produced during the 19th and 20th centuries, the exhibition combines two separate shows, bringing together works that trace the westward expansion of the United States with other pieces that visually define the ideas of liberty and the American spirit. At Redding City Hall, 777 Cypress Avenue, Redding (530) 225-4104

◆ Turtle Bay Exploration Park Exhibition presents "Midsummer Enchantment" at Turtle Bay Exploration Park on June 23rd. Enjoy dessert and dancing under the stars in the gardens at Turtle Bay Exploration Park. 7 pm. \$30 per person. Tickets available in the Museum Store off Auditorium Drive, Redding. (530) 243-8850

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents steel-string guitarist Tinh Lauren Sheehan on June 10th, 8 pm. While attending Willamette College, Sheehan met the legendary folk-blues guitarist John Fahey, starting a friendship and collaboration that lasted until Fahey's death in 2001. Sheehan recordings include the critically acclaimed "Acoustic Rain" produced by Windham Hill artist and long time friend, George Winston in 2001. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

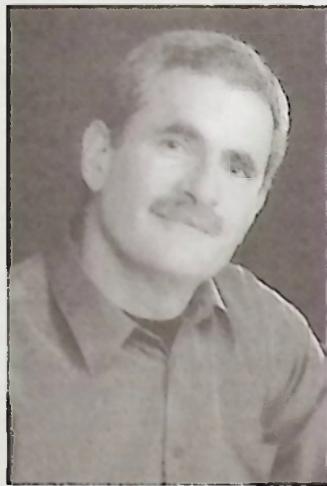
Exhibition

◆ The Coos Art Museum presents "Expressions West," its annual juried competition for painters from the 13 western states. Admission: \$5, \$2 Seniors & Students. Coos Art Museum is located at 235 Anderson, Coos Bay, or online at www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents Stories by Nate Larson, June 3rd-July 21st. Humorous and touching photographs evoke the power of belief: an acceptance of the role **CONTINUED ON PAGE 31**

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

George Ewart

A note from JPR Northern California Program Coordinator Valerie Ing-Miller:

What you are about to read was the last written word of JPR jazz cat George Ewart before suffering a heart attack and being admitted to the hospital for quintuple bypass surgery. He called me from the hospital as they were getting ready to roll him down the hall to surgery to tell me he'd been working on an article about buried treasures in great live performances and recordings of outstanding regional musicians. He'd been working on it when he started to feel not so good. George said he just needed a beginning and an end, and had been tossing around an idea lead that had something to do with finding

buried vintage treasures in an old wine cellar, or maybe he said something about coming across a great bottle of chardonnay at the Dollar Tree. I got the gist, but I think the drugs were starting to take effect on our beloved Jazz Sunday host. I told him not to worry, and wished him well. I thought it was true dedication that he was worried about his deadline! His daughter dropped off the column that afternoon while George was in surgery, and I think his thoughts come across perfectly, even without an opening paragraph. However, as I can attest, I think the column is best enjoyed while sipping on a glass of my favorite \$5 bottle of wine and toasting to the dedication of George!

Toast the Unrecorded: Buried Treasure in the State of Jefferson

When vocalist, Nancy King and pianist, Steve Christofferson appeared at the Old Siskiyou Barn last year, we were not only treated to unparalleled performers, improvising with scat-singing, and swinging the classics, but given insight into the unrecorded side of jazz.

Many of the songs Nancy performed had original, jazz-inspired lyrics to some of the great American Songbooks as well as jazz standards. Bassist, Red Mitchell wrote an alternative lyric to *All the Things You Are* called *You Are Me* that the estate of Jerome Kern (Nancy calls him Jerome 'Squirmy' in sotto voce) won't let anyone record because they feel it infringes on Jerome's musical intent. But Nancy has performed it all over the world and won respect for the alternative as



Nancy King

being less syrupy and more relevant to today's international listener.

Tin Pan Alley composers are not the only ones concerned about copyright violations. The publishers of Pat Metheny's compositions raised an objection to lyrics imposed on one of his tunes, *Last Train Home*, by Samantha Moore. (Oregon bassist, Glen Moore's wife.) Nancy had recorded it as *Crooked Road*, but ran into copyright troubles with Metheny's people. Luckily, Glen ran into Pat at a recording session and ran the tune by him. Metheny thought the song was great and gave his permission to use the words for his music. Which goes to show you that jazz is not only an "in-the-moment" thing, but is often prohibited by copyright laws from being recorded.

This is one more reason to patronize live music venues and artists. Some things you just can't get on a recording or over the radio waves.

Nancy appears on two tracks of Karrin Allyson's new (April 18), recording *Footprints* (Concord) and sings back-up on

several others. Jon Hendricks, jazz's premier lyricist, also appears on two cuts of Karrin's album. Karrin regards Nancy and Jon as "two of her vocal heroes." They sing and scat a storm with jazz standards from Tadd Dameron ("Lazy Bird"), Ornette Coleman ("Turn Around") and Horace Silver ("Strollin'"). There's also Coltrane's "Equinox", and Wayne Shorter's "Footprints", as well as several originals.

Another treasure buried in the mythical State of Jefferson is pianist, Ron Hoopes. Ron was the music director at College of the Siskiyous, and leader of the COS Community Band and COS Concert Band. Besides being responsible for bringing top-notch jazz performers to the COS Concert Hall – Warne Marsh, and Gary Foster to name two, Ron was sideman to them and other great acts like Thelonious Monk and Mose Allison. Ron has a new album in the works, tentatively titled *Fresh Fire – The Timber Hills Session* and available on-line at rhoopes@nctv.com.

Ron has also trained some promising youngsters in the State of Jefferson. Saxophonist, Ted Tafaro started playing in the COS Jazz Ensemble at age twelve and studied with Ron for four years. He was honored in 2004 with a *Downbeat Magazine* Student Music Award – at age 15! Ted has two albums of his own out (at age 17 and 18), *Ted Tafaro – Live at Sengthong's Blue Sky Room*, and the *Ted Tafaro Jazz Collective*, all available at ttafaramusic@yahoo.com. ■

By the way, George came through his surgery with flying colors, and his doctor says soon he should be feeling better than he has in years. That's great news, because we want to keep him around, sharing vintage jazz favorites and uncovering new regional treasures on Jazz Sunday. If you'd like to send well wishes to George, he can be reached at unomano@charter.net.



Ron Hoopes

ARTSCENE From p. 29



Oboist Kenton Gould presents *Summer Reeding: An Evening Concert* on June 9th, 7:30 pm at Rivergate Church in Ashland.

of divine intervention requires a suspension of the unrelenting criticality that characterizes contemporary life. Also showing are "Undercurrent" by Chris Beards, June 3rd- July 28th. A sculptural combination of organic and mechanical forms, abraded textures, and penetrability of surfaces express the slow process of aging. And "Morris Graves & Art of the Northwest," June 4th-September 25th. Artwork from the Humboldt Arts Council's Permanent Collection highlighting the works of Morris Graves and the artists of "The Northwest School." Morris Graves Museum of Art 636 F St. Eureka (707) 442-0278

KLAMATH

Theater

◆ The Ross Ragland Theater and Cultural Center presents "Reflections" from The

Dancers' Studio on June 16th-17th. \$15.00 Students/Seniors \$13.00 Then on June 18th, Craig Morgan performs in Concert. \$34-27. All shows at 7:30 pm. At the Ross Ragland Theater, 218 N. 7th St., Klamath Falls. www.rrtheater.org

◆ The City of Klamath Falls presents its Ross Ragland Youth Theater Day Camp June 19th-July 13th, 9:45 am to 3:15 pm From an all-camp gathering, to theater games, the days are filled with imagination, creativity, nurtured friendships, new challenges, laughter, singing, dancing and so much more. Actors, ages 5-14, participate in five different 30 minute classes each day. This program is a complete immersion into the world of theater. For info: www.rrtheater.org or call the Ross Ragland Theater at (541) 884-0651. ■

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AS IT WAS

The Waldo Tree

By Nancy Salucci

At the southeast end of Island Lake in a wilderness area within the Rogue River National Forest is the Waldo Tree. A member of an Oregon pioneer family, John Waldo served as chief justice of the state Supreme Court from 1884 to 1886, and later as a state representative. He loved the mountains, avidly read Thoreau, and spent much of each summer in the wildest and most remote parts of the Cascades.

When John Muir traveled through Southern Oregon he became acquainted with many vocal conservationists, including John Waldo. These men would later become members of the Mazamas, a Northwest mountaineering and club.

During the summer of 1888, Waldo and four companions made the first recorded journey along the crest between Mount Jefferson and Mount Shasta. They made the trip because Waldo intended to have the legislature ask Congress for a huge "public reserve or park." On this trip the men carved their names into a Shasta Red Fir that still bears their names today.

Waldo's dream of a national park encompassing the Cascade crest did not come to fruition, however his efforts and those of the Mazamas eventually contributed to the establishment of Crater Lake National Park. The Waldo Tree is designated as an Oregon Heritage Tree.

Source: Oregon Heritage Tree Commissioner, Nancy Salucci, Sierra Club website: www.sierraclub.org/john_muir_exhibit/uop_conference_1996/ronald_eber.html

The Last Discovered Tree in North America

By Nancy Salucci

We all know Oregon is famous for its amazing trees. But did you know that the last tree species to be discovered in North America was found right here in our area?

It was in 1884, in the Klamath-Siskiyou bio-region—also known as the Klamath Knot by geologists and the State of Jefferson by many free-thinking locals—that Thomas Jefferson Howell, a self-taught botanist, noticed an unusual conifer—a

spruce with pendulous, drooping branches.

Eventually named the Brewer's or Weeping Spruce, it's found only on exposed mountain ridges in northern California and southwestern Oregon. The forest around Babyfoot Lake in the Kalmiopsis is almost the only forest in the world dominated by the drooping branches and reddish, jigsaw bark of this weeping spruce, which once grew throughout the West. It is said to "weep" because so few people ever push into the high solitude of Siskiyou, Josephine, and Curry counties to glimpse its beauty.

And many tree hunters—botanists who, like birders, will travel thousands of miles to spot that rarely seen species—come to the Klamath-Siskiyou region to add a sighting of Brewer's spruce to their list.

History is not limited to people and events; it often involve the natural world around us.

Sources: Jensen, Edward, *Trees to Know in Oregon*, Corvallis, OR: OSU, 1994. Wallace, David, *Rains The Klamath Knot*, San Francisco, CA: Sierra Club Books, 1983. Trail, Pepper, *The Jefferson State Traveler* Ashland, OR, White Cloud Press, 2002

Swat the Fly

By Marjorie O'Hara

In the news today are warnings of a potential pandemic involving something called the Avian Flu. But in March 1918, it was different health hazard making headlines.

As World War I was raging in Europe, here on the Home Front, the enemy was the common housefly. A vigorous "Swat The Fly" campaign was underway in Southern Oregon.

County School Superintendent Ager launched the battle with an illustrated lecture that was soberly received. He said the housefly was the disseminator of a common ailment known as "summer complaint" and that the only way to stop it was "swatting."

As to the importance of early swatting, the superintendent warned, "The progeny of a single pair of flies – permitted to live for 120 days – are capable of breeding offspring more than 40 million times the population of the United States."

Superintendent Ager's warning was taken seriously. The "Swat The Fly" cam-

paign was a popular undertaking and an important Home Front attack on a major carrier of disease and death.

Unfortunately, while Southern Oregonians were killing flies, an outbreak of Spanish influenza descended upon the entire state, claiming 3,675 lives between October 1918 and September 1920. Suddenly, the "summer complaint" didn't seem quite so serious.

Sources: *Mail Tribune* March 19, 1918, p. 3; "An Honorable History..." Kay Atwood; Battaille, Connie. *The Oregon Book: Information A to Z*

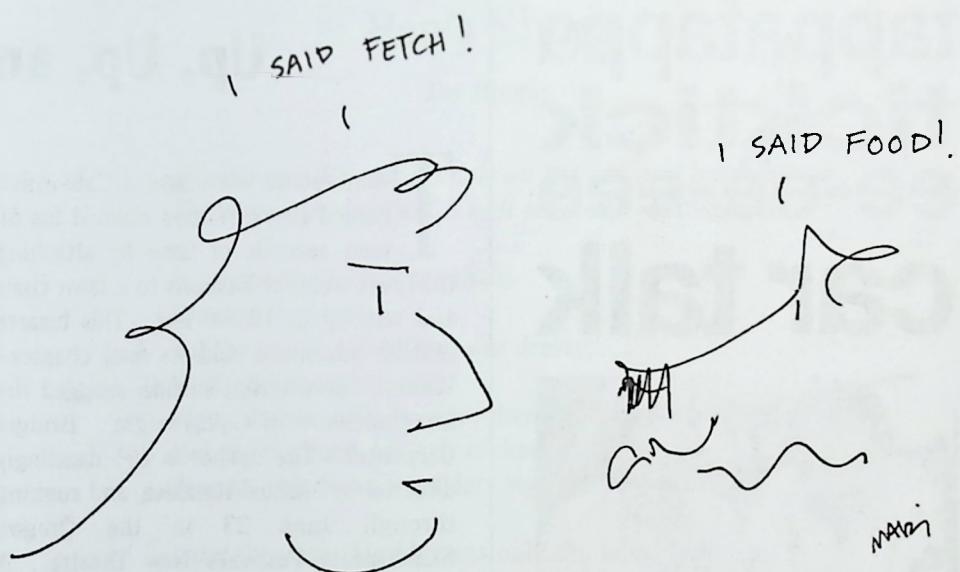
Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with Craig Stillwell as the new chief writer and script coordinator. Dr. Stillwell has a Ph. D. in History from the University of Notre Dame and is currently an instructor in the Colloquium Program at Southern Oregon University. His team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News* Service at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org. JM



LITTLE VICTORIES

Mari Gayatri Stein



"Who's in charge around here?"

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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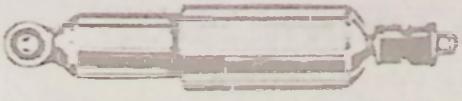


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FROM NATIONAL PUBLIC RADIO



THEATER AND THE ARTS

Molly Tinsley

Up, Up, and A-Boom

Twenty-some years ago, a Californian named Larry Walters claimed his fifteen seconds of fame by attaching thirty-six weather balloons to a lawn chair and soaring to 16,000 feet. This bizarre real-life adventure, and its final chapter—Walters' more recent suicide—snagged the imagination of playwright Bridget Carpenter. The upshot is *UP*, dazzlingly directed by Michael Barakiva, and running through June 23 in the Oregon Shakespeare Festival's New Theatre. A play that foregrounds con-artists, *UP* has many tricks up its sleeve, and I happily fell for most of them.

Inventing the days that might have preceded Larry Walter's death, Carpenter rechristens him Walter Griffin (Richard Howard) and gives him a long-suffering wife, Helen (Terri McMahon), and a teenaged son, Mikey (John Tufts). As the play opens, Walter is riveting a window fan to a lawn chair, because that peak experience in his past has hooked him on solo flight. It's also prevented him from earning an income. While Walter stays at home tinkering and daydreaming about the French tightrope artist, Philippe Petit (U. Jonathan Toppo), Helen supports the family as a postal worker.

Meanwhile, misfit Mikey meets Maria (Christine Albright), a new girl at his high school who happens to be very pregnant. Maria lives with her Aunt Chris (Robin Goodrin Nordli), the queen of telemarketing schemers, who transforms the mumble-brain Mikey into a smooth-talking salesman. When Mikey finds himself racking up huge bucks in commissions, he starts thinking along heroic lines: maybe he can save his little dystopia of a world.

UP entertains splendidly and abounds with moments that leave you thinking *theatre doesn't get much better than this*. Daniel Ostling's minimal set accommodates fluid shifts between Walter's kitchen—appropriately stuck in the past with its chrome dinette set and autumn gold appli-

ances—and Aunt Chris's shoddy apartment. At the end of Act One, when hopes are high and happiness seems available to everyone, the two locations merge, as two separate scenes unfold simultaneously in counterpoint, while above it all, Petit's balancing act suggests both serenity and danger.

Toppo's aerial choreography as Petit is captivating. So is the earthy line dance performed by Nordli's Aunt Chris, in tight pants and cowboy boots, accompanied by Albright's Maria, with the bulging belly. Nordli goes on to load cynical innuendo into her every word, while Albright is just plain adorable. Then there's Mikey's own tightrope celebration after Maria acknowledges his love—the mistrustful adolescent with hunched shoulders and bowed head is transfigured with joy. Through it all, McMahon's over-functioning, co-dependent wife negotiates her own tightrope of stiff-upper-lip competence, over a gaping pit of despair.

Walter's tricks are much less appealing. I don't understand Carpenter's tagging him as a "radical optimist" nor the implication that his dedication to a dream is somehow heroic. Is it the way Richard Howard plays him, tepid and obtuse without a hint of the "impassioned Galileo" that once attracted Helen? Is there anything in the script to suggest that this character is more than a developmentally-arrested free-loader?

Poor stumbling Mikey, trying to get a grip on his own future, asks his father, "Do you have hopes or expectations for college?" The self-absorbed Walter answers, "I'm a little old for college now," and Mikey has to explain, "Hopes for me." Similarly, Walter is deaf to Helen's point that as a little girl, she didn't dream about growing up and sorting mail. To justify his financial irresponsibility he clings to stupid axioms like, "Birds don't carry wallets."

So here I am, waiting for Walter to get hit on the head, when along comes the finale—a flashback to his original flight, presumably standing in for his suicide—which

grants him a sort of apotheosis. Meanwhile Mikey's potentially heroic arc, propelled by an awakening to the world and its needs, just gets bobbed and dropped, in order to make way for Walter's send-up. I don't care how much orange silk you deck the stage with, I'm not falling for that one.

Tick, tick . . . BOOM!, onstage at the Oregon Cabaret Theatre, plays a less pathological variation on the theme of following a personal dream in defiance of reality. Written by Jonathan Larson, the creator of *Rent*, this autobiographical revue portrays the run-up to his thirtieth birthday. Jon (Daniel Simons) loves his girlfriend Susan (Ginger Bess Simons), who wants to leave the city, settle down, and own a dishwasher. He envies his best friend Michael (Shane Skinner), who's given up acting in favor of public relations and a BMW. But Jon's deepest need is to write songs, specifically to see his first musical into production, and he's willing to wait tables in the Silver Chromium Diner while he makes this happen.

Larson's music and lyrics bring a welcome contemporary, urban edge to the OCT stage. In comparison, last season's *Tapestry* by Carole King, another study in youthful ambition in New York City, seems innocent and idyllic. Larson is at his best in songs of sharp satire: the nightmare of Sunday brunch from the point of view of a waiter, for instance; or the take-off on "Therapy," a litany of *I feel bad that you feel bad's and I thought you thought's*.

The tentacles of Corporate America and consumerism, Larson suggests, are out to trap and subdue us. Indeed, he may be their victim himself. His self-appointed mission to "wake up a generation" remains undefined, and seems more the vague cover for a plain old ambition to "make it big," win fame and fortune on his own terms. The course of his own real life puts the latter goal in perspective. Larson died of an undiagnosed aneurysm six days before the opening of his hit *Rent*. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Willa Schneberg

Ben's Shoes

For Bobbie

*Bharata puts Rama's sandals on the red and gold throne.
The shoes remain silent if well pleased. — Ramayana*

It seemed like he had hundreds
living in shoe trees,
but the pair she liked best was dressy,
black and smooth as skin.
When she was little he wore them with a tuxedo
and cummerbund, his hair slicked back.
She was sure he was out dancing with princesses.

Later she understood he was only the hired help,
and that he stood in many kitchens
with others similarly attired
waiting to make an entrance,
holding high above their heads silver trays
ablaze with cherries jubilee.

After she left home
he hung up his cummerbund,
had trouble bending over
and carried a shoe horn in his pocket,
but still polished his black shoes
for the weddings of other people's daughters.

Now she keeps the pair unceremoniously
in a corner of the broom closet,
but like Rama's sandals, her father's shoes
remain regal with disdain,
knocking against each other
whenever she utters a double negative,
forgets to turn off the bathroom light
or leaves her shoes in the middle of the floor.

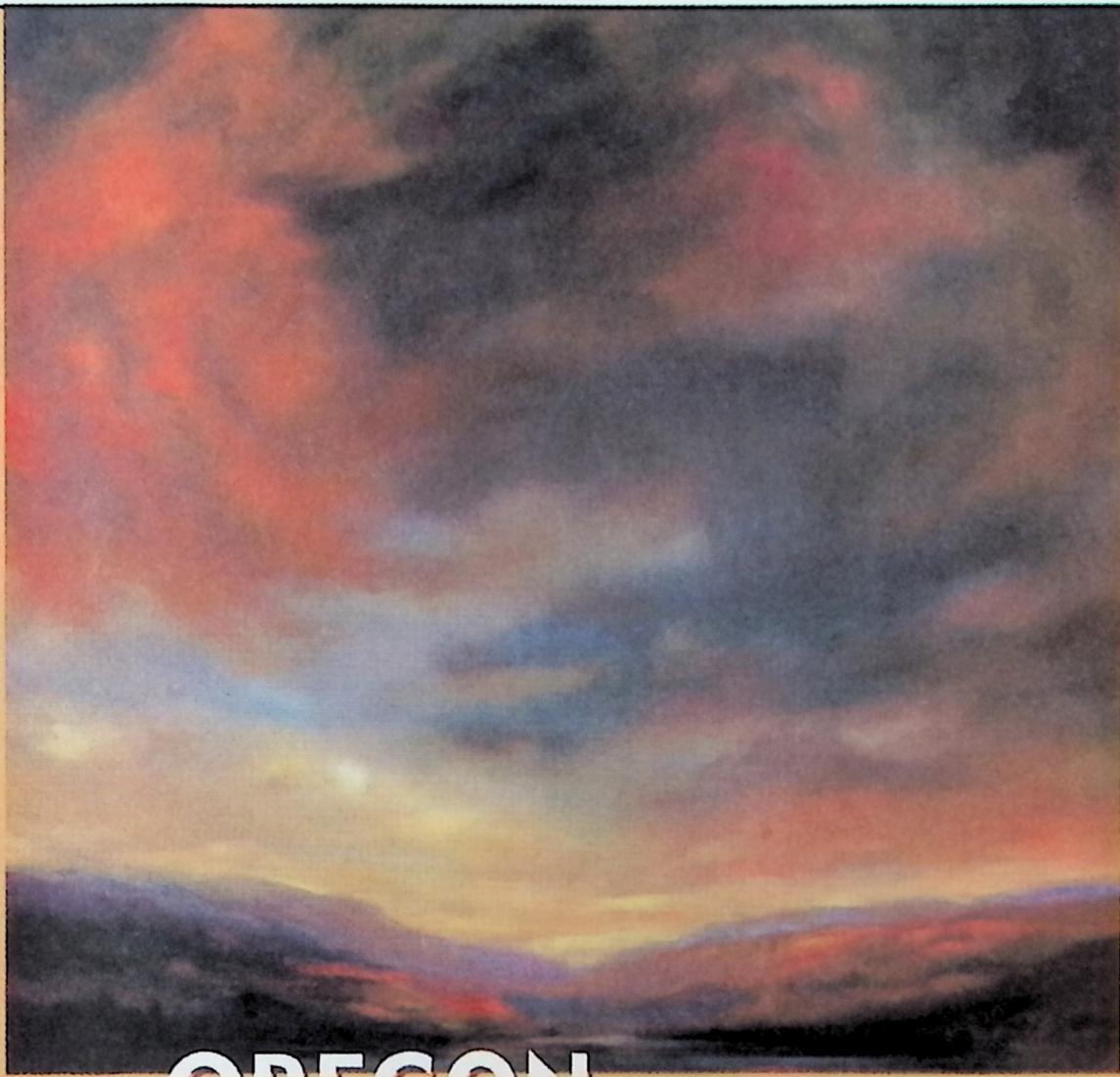
This month's poem is from Willa Schneberg's new book *Storytelling in Cambodia* (Calyx, 2006), a cycle of linked poems moving from Cambodia's mythic times to the present. Her previous collection, *In the Margins of the World* (Plain View Press, 2001), won the Oregon Book Award. Schneberg has won two Oregon Literary Arts fellowships in poetry, and received a grant in poetry from the Money for Women/Barbara Deming Memorial Fund. She is also a ceramic sculptor and photographer whose work has been widely exhibited. Willa Schneberg works as a private-practice clinical social worker in Portland, Oregon, and was a U.N. volunteer in Cambodia from 1992 to 1993. "Ben's Shoes" is used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors
126 Church Street, Ashland, OR 97520.

Please allow two to four weeks for reply.

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